

ANN ARBOR HOST TO 30,000 VISITORS AT FESTIVAL

Philadelphia Orchestra Gives Six Concerts Under Ormandy—Choral Union Sings Rachmaninoff's 'Bells'

'Carmen' Is Final Bill

Dorothy James's 'Paul Bunyan' Has Premiere with Children's Chorus Participating—Wagner Matinee Popular—Many Noted Soloists Heard

By HELEN MILLER CUTLER

ANN ARBOR, May 15.

RAINY skies failed to dampen the spirits of the many thousands who journeyed to Hill Auditorium for the forty-fifth annual May Festival. Charles A. Sink, president of the University Choral Society, offered six programs of such unusual attraction that a capacity audience crowded every performance, the total attendance exceeding 30,000.

Cakes and ale made up the musical menu for the first of the four nights, Wednesday, May 11. Eugene Ormandy and the Philadelphia Orchestra, official festival forces for the third consecutive year, began with the fanfare of a Handel Fantasia, deftly orchestrated by Lucien Cailliet; then a Bach-Kodaly arrangement by Arcady Dubensky to demonstrate the perfection of the strings, and Mozart's 'Haffner' Symphony.

Marian Anderson, contralto soloist for the initial concert, was greeted with an extended ovation such as is seldom witnessed here.

Lack of rehearsal probably militated against a co-ordinated performance and the Mozart 'Alleluia' seemed an unhappy choice for her opulent contralto voice. She also sang 'O don fatale' from Verdi's 'Don Carlos'. In a group of Negro spirituals she was more at home, although she received inadequate support from the orchestra, which failed to catch the rhythm and feeling of 'Deep River' and 'Sometimes I Feel Like a Motherless Child'. 'My Soul Is Anchored in the Lord' had to be repeated for an encore since the orchestra unfortunately had nothing else prepared.

Debussy's 'Afternoon of a Faun' and de Falla's 'Vida Breve' followed. To conclude the skin-deep schedule the orchestra made much ado about Johann Strauss's Overture to 'Die Fledermaus', 'Perpetuum Mobile' and 'Pizzicato Polka'.

Chorus Sings 'The Bells'

Mr. Ormandy threw himself wholeheartedly into an all-Russian program on Thursday evening, May 12. The clangorous entr'acte from Moussorgsky's opera 'Kovantchina' formed a fitting prelude to Rachmaninoff's 'The

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Three Young Menuhins Plan to Marry



Yehudi Menuhin with His Fiancee, Nola Nicholas, of Melbourne, Australia



Hephzibah Menuhin



Yaltah Menuhin

LONDON, May 18.—Within the last ten days announcements have been made here of the betrothals of all three of the young musical Menuhins. First, on May 10, came the news of the engagement of Yehudi Menuhin, violinist, and Nola Nicholas, nineteen years old, of Melbourne, Australia. Mr. Menuhin proposed to Miss Nicholas by telephone from Holland while on tour there. Her father, George Richard Nicholas, drug manufacturer of Melbourne, and Mrs. Nicholas, her stepmother, arrived for a visit in England on May 4 and gave their consent when they met the young violinist the next day. Mr. Menuhin said the wedding will take place in London on May 27.

A few days later it was made known that Hephzibah, who plays the piano to her brother's violin, is to be married to Lindsay George Nicholas, brother of Yehudi's fiancée, probably in the United States, later in the year.

Today the third romance in the family became known with the announcement of the engagement of the younger sister, the sixteen-year-old Yaltah, to marry William Stix of St. Louis. He is an attorney in the Government employ in Washington and is twenty-six years old. The father of the Menuhins, who

made the announcement, said that Yaltah is as promising a pianist as Hephzibah and could accompany Yehudi as successfully if she wanted to, but that she always had too many other interests, including writing poetry in four languages.

MUSIC FESTIVITIES BEGIN IN EVANSTON

Stock Leads Honegger's 'King David' with Castagna, Davis, Miller, Love, as Soloists

EVANSTON, ILL., May 20.—An immense and attentive crowd assembled in Patten Gymnasium on May 17, to hear the opening concert of the Evanston Music Festival, which is under the auspices of the Northwestern University Festival Association.

As before the Chicago Symphony participated, with Dr. Stock conducting, there was the usual huge Festival Chorus. The featured choral work was Honegger's Symphonic Psalm, 'King David', and in it Dr. Stock discovered again its strength, ingenuity of rhythm, and a persuasive power.

The soloists were Bruma Castagna and Agnes Davis, both heard for the

FOURTEENTH ANNUAL FESTIVAL HELD IN WHITE PLAINS

Westchester County Association Senior and Junior Choruses, Philadelphia Orchestra and Bands Participate

Audition Winners Appear

Ross Conducts Dett Oratorio, Bach and Sibelius; Ormandy an Orchestral Program—Repp, Baker, Harrell, Fowler and Rogers Are Soloists

WHITE PLAINS, May 22.

THE 14th annual Westchester Music Festival, which included this year a Junior Concert revived after a lapse of five years, took place on May 13, 20 and 21. The participants were the Junior and Senior choruses of the Westchester Music Festival Association, the Philadelphia Orchestra, Columbia University Band, Hugh Ross, Eugene Ormandy, Harwood Simmons, and Lowell Beveridge, conductors, and various soloists.

Working backwards in the order of programs, the final event was given by the Westchester Festival Chorus, composed of over 300 members of fourteen choral groups from nine communities of the county and Greenwich, Conn., assisted by the Philadelphia Orchestra and all under the baton of Mr. Ross. On this concluding evening of the festival the soloists were Dorothy Baker, soprano, of New York; Ellen Repp, contralto, of New Rochelle; Donald Rogers, tenor, of Scardale, winners of the Festival auditions in April; Elliott Fowler of Mount Vernon, baritone, and Mack Harrell, baritone. R. C. Williamson was the accompanying organist.

The program began with excerpts from the B Minor Mass of Bach, including (Continued on page 7)

first time here and both capable of moulding lines that were flexible, and well colored; William Miller, tenor, and Mark Love, bass. Mr. Miller was at ease in his difficult passages and preserved throughout a smoothness and expressiveness. Mr. Love, aided by a microphone, delivered the Narrator's speeches with feeling and an ear well tuned to their dramatic possibilities. The chorus sang brilliantly while Dr. Stock at all times drew from the orchestra a performance that was remarkable for clarity and eloquence.

After the intermission and succeeding two entr'actes from 'Carmen', Miss Castagna sang the 'Habanera' and 'Seguidilla' from the same opera. She was joined by Miss Davis for the 'Amore' duet from 'Aida'. The orchestra gave the F Major Valse de Concert of Glazunoff and the 'Rakoczy March'.

SOKOLOFF SUCCEEDS CAMERON IN SEATTLE

To Conduct Symphony, on Leave of Absence from Duties as Project Music Head

SEATTLE, May 20.—George H. Greenwood, president of the Seattle Symphony Association, announced on May 14 that Dr. Nikolai Sokoloff will succeed Dr. Basil Cameron as conductor of the Seattle Symphony. Dr. Sokoloff will retain his position as national director of the Federal Music Project, coming to Seattle on a leave of absence.

The opening concert of the season on Nov. 14 will introduce the new conductor to Seattle. Eight Monday evening concerts have been planned. Richard Bonelli will be the guest artist at the second concert on Nov. 21; Rose Bampton will appear on Jan. 16; Josef Hofmann will be heard as soloist on Feb. 6 and 17, and the Ballet Russe will give a performance with the symphony at another concert.

Dr. Sokoloff was born in Kieff, Russia, came to America at an early age, studied violin with his father and Charles Martin Loeffler, held a scholarship in the Yale School of Music, played in the Boston Symphony and then went to the Pacific Coast where



Shelborne Studios
Dr. Nikolai Sokoloff, Who Has Been Named Conductor of the Seattle Symphony, Succeeding Dr. Basil Cameron

he conducted the Philharmonic Orchestra in San Francisco. He was the first conductor of the Cleveland Orchestra and was at its head from 1918 until 1933, when he returned to the East and organized the New York Orchestra which he led for two years. In 1935 he was appointed director of the WPA Federal Music Project. N. D. B.

RAVINIA FESTIVAL NAMES CONDUCTORS

Rodzinski, Ormandy, Goossens and Van Hoogstraten to Lead Performances

CHICAGO, May 20.—Conductors engaged for the Ravinia Festival's third season of summer symphony concerts which will begin at Ravinia Park on June 30, include Artur Rodzinski for the first two weeks; Willem Van Hoogstraten, for the third week; Eugene Goossens, who will conduct for the first time at these concerts, during the fourth week, and Eugene Ormandy for the last two weeks.

Four concerts will be given each week on Thursday, Friday and Saturday afternoons, through Aug. 7. The orchestra will be the Chicago Symphony. A \$40,000 guarantee has been raised to buttress the season and sales committees have been organized throughout the North Shore suburbs. The concerts are given in Ravinia Park in an open-air pavilion, seating 1250. Outside the pavilion are 2,000 free seats. Percy B. Eckhart is the new chairman of the festival, succeeding the late W. W. Walling.

GERSHWIN MEMORIAL SCHEDULED FOR STADIUM

Whiteman Will Conduct Special Concert—Giesecking Is Added to Soloists—Concerts to Be Broadcast

Several special programs are planned for the Stadium Concerts, which will begin on June 23, prominent among them a concert in memory of George Gershwin on July 11, the first anniversary of the composer's death. The New York Philharmonic-Symphony will be augmented on this occasion by members from the band of Paul Whiteman, who will conduct. Alexander Smallens will conduct a Stravinsky festival evening on Aug. 11, presenting

'Les Noces' for the first time at the Stadium. He will also include the 'Symphony of Psalms' on this program.

Two performances of 'Carmen' with Bruna Castagna in the title role are planned for July 14 and 15, with Mr. Smallens conducting. To the list of soloists Walter Giesecking has been added. The concerts will be broadcast on Sunday nights beginning June 26 from 8:30 to 10 P. M. over the Columbia Network, it was announced recently.

ROBIN HOOD DELL CONCERTS PLANNED

Eight Conductors Listed—Four Operas to Be Given—Soloists Are Engaged

PHILADELPHIA, May 20.—Alfred Reginald Allen, manager of the Philadelphia Orchestra, who has been re-engaged as manager of the forthcoming musical events at Robin Hood Dell, recently announced an eight-weeks series from June 23 to Aug. 16. Given under the sponsorship of the Men of the Philadelphia Orchestra and directed by a committee of musicians, the series will begin with a program to be conducted by Eugene Ormandy.

Other conductors listed so far include: Willem van Hoogstraten, Alexander Hilsberg, Eugene Goossens, Alfred Wallenstein, Charles O'Connell, Alexander Smallens and Saul Caston. Soloists engaged are: Walter Giesecking and Moriz Rosenthal, pianists; Efrem Zimbalist, violinist; Gladys Swarthout and Bruna Castagna, singers.

Four operas are scheduled: Bizet's 'Carmen', Verdi's 'Aida' and 'Rigoletto' and Gounod's 'Faust'. These are to be conducted by Mr. Smallens. Choreographic programs by the Philadelphia Ballet, Catherine Littlefield, director, and the Mary Binney Montgomery Dancers are planned, with Mr. Caston as conductor. The Hall Johnson Choir will also appear.

WILLIAM E. SMITH

ST. LOUIS OPERA PLANS ANNOUNCED

World and Local Premieres to Be Given—Popular Artists Engaged

ST. LOUIS, May 20.—Complete casts and chorus have been selected for the twentieth annual season of Municipal Opera in this city. Eighty prominent singers, dancers and comedians have been engaged to make it an epoch in the history of the open air theater. The complete repertoire, except for the final week, has been announced and includes, in the order named, 'Gentlemen Unafraid', a world premiere; 'Of Thee I Sing' and 'White Horse Inn', both being first-time productions here, 'Roberta', 'Virginia', a first-time hearing, following which will come another world premiere, 'Lost Waltz'. Then follow 'The Chimes of Normandy' with an all-star cast, and first local hearings of 'Rosalie', 'Knights of Song' and 'The Gingerbread Man'. A revival of 'Showboat' will bring back many favorites.

Eight leading prima donnas have already been engaged, including, Gladys Baxter, Margaret Carlisle, Lucille Browning, Nancy McCord, Natalie Hall, Hope Manning, Ruby Mercer and Norma Terris. The lists of principals also includes George Rasely, Joseph Macauley, Eric Mattson, Detmar Poppen, Jack Sheehan, Eugene Loewenthal, Fifi D'Orsay, Annamary Dickey, Mary Hopple, Vicki Cummings, Frank Moulan, Ronald Graham and many others. The chorus will number ninety-six with an orchestra of fifty under the baton of George Hirst. The season of twelve weeks will open June 3. Many changes have been made in the theater for the comfort and convenience of the audiences.

HERBERT W. COST

PITTSFIELD FESTIVAL TO MARK ANNIVERSARY

Chamber Music Event at South Mountain Twenty Years Old—Several First Performances to Be Heard

This year's Berkshire Festival of Chamber Music, to be held from Sept. 21 to 23 at South Mountain, Pittsfield, Mass., will mark the twentieth anniversary of the first of these festivals established by Elizabeth Sprague Coolidge and will include new chamber works. At the second concert on Sept. 22 the Kolisch Quartet will give the first performance of a quartet by Anton von Webern and of Louis Gruenberg's Quartet No. 2, Op. 40 on its program.

The third concert will bring Three Pieces for flute, clarinet and bassoon by Walter Piston; a Suite, Op. 11, for flute, oboe, clarinet, horn and bassoon by Nicolas Berezowsky and include Caplet's 'Mask of the Red Death' for harp and quartet. Those taking part in this concert will include the Barrère Wind Ensemble, the Coolidge String Quartet, Carlos Salzedo and Sylvia Meyer, harpists, and Jesus M. Sanroma, pianist. The Gordon Quartet will give a first performance of a quartet by Frank Bridge at the fourth concert. The novelty of the fifth concert will be Ernst Toch's new Quintet for Piano and String Quartet in a first hearing. Mr. Toch and the Roth Quartet will play it.

In Bach's Fourth 'Brandenburg' Concerto Feri Roth, violinist, and Georges Barrère and Frances Blaisdell, flutists,

will be soloists, with a string ensemble conducted by Hugo Kortschak and Ralph Kirkpatrick at the harpsichord. The festival's participating groups also include the Berkshire String Quartet, the South Mountain Quartet of Pittsfield, the solo quartet of St. Bartholomew's Church of New York and the Roth Quartet.

HOLLYWOOD BOWL PROGRAMS LISTED

Bulk of Concerts to Be Led by Iturbi, Rodzinski, Goossens and Otto Klemperer

LOS ANGELES, May 20.—The Orchestral Association is perfecting plans for the season in Hollywood Bowl, which will open on July 12 and continue three nights weekly until Sept. 10.

The bulk of the concerts will be led by four conductors, each of whom will have four concerts. José Iturbi opens the series, followed by Artur Rodzinski, Eugene Goossens and Otto Klemperer. Boris Morros will conduct the program on July 26, featuring film music, and will also introduce two works new to the West Coast. These will be Prokofiev's 'Peter and the Wolf', with Edward G. Robinson as interlocutor, and William Walton's 'Facade'.

Tuesday nights will be "opera" nights and will probably be led by Carlo Peroni, Dr. Richard Lert and Pietro Cimini. Soloists have not yet been announced. HAL D. CRAIN

OPERAS ARE SELECTED FOR SALZBURG FESTIVAL

Furtwängler Named Director—Gui, Knappertsbusch and Böhm Also to Conduct

The Salzburg Festival of 1938 will be held under the musical direction of Wilhelm Furtwängler from July 23 to Aug. 31. Among the conductors will be Vittorio Gui, Hans Knappertsbusch and Karl Böhm.

Performances at the Festspielhaus will include 'Cosi fan Tutte' and Don Giovanni by Mozart, Beethoven's 'Fidelio', Wagner's 'Die Meistersinger' and 'Tannhäuser', and Verdi's 'Falstaff'.

Other festival performances will include Hilpert's production of Goethe's play 'Egmont', to be given at the Riding Academy, and Engel's production of 'Amphitruon' by Kleist, on the Domplatz.

Further concert programs will be announced later.

Metropolitan Books 400 New Subscriptions on First Day

More than 400 new subscriptions were booked at the Metropolitan Opera House on May 17, when the box-office was opened for the general seat sale, it was reported by Earle Lewis, treasurer and assistant general manager of the company. Mr. Lewis further said that he expected double the number of subscriptions over last season in spite of the fact that the repertoire for next season has not yet been made public. The season will begin Nov. 21. There will be sixteen regular subscription performances each for Monday, Wednesday, Thursday and Friday evenings and Saturday matinee; also fourteen popular Saturday evening subscription performances.

Ann Arbor Scene of 45th Annual Festival

(Continued from page 3)

Bells', for the performance of which Mr. Ormandy temporarily relinquished the podium to Earl V. Moore, director of the Choral Union.

The mixed chorus of more than 300 voices was assisted by the Philadelphia Orchestra, with Palmer Christian at the organ, and three soloists. The perfection of the choral singing was a personal triumph for Mr. Moore, who trained them. They caught the *troika-in-traineau* spirit of the jolly 'Silver Bells', as did Arthur Hackett, tenor soloist; skillfully they blended with the orchestra in 'The Golden Bells' as a background for Agnes Davis, soprano soloist. They reached the peak of fiery exhortation in the presto movement, 'The Brazen Bells'. The lugubrious finale, 'Funeral Bells', was sung with feeling by Chase Baromeo, bass soloist, and the *bouche fermée* chorus.

Artur Rubinstein Plays

The Ann Arbor debut of Artur Rubinstein, pianist, that same evening was perhaps the most exciting feature of the festival. It seemed that never had the Tchaikovsky Concerto had a more stirring interpretation nor one more exquisitely unified with orchestra. Mr. Ormandy and Mr. Rubinstein electrified the audience with their consummate artistry.

Mr. Rubinstein also revealed himself a distinctive stylist in Chopin's 'Grande Valse Brillante' in A Flat, the F Sharp Nocturne, and de Falla's 'Ritual Fire Dance'. He was acclaimed by a veritable tumult of applause and shouting.

Following the festival traditions, some 400 white-clad school children presented an enchanting picture as they formed a vast horseshoe on the stage for their Friday matinee performance. Mr. Ormandy, with his orchestra greatly curtailed, regaled them with the sparkling overture to Smetana's 'Bartered Bride', after which they offered a group of songs under their leader, Juva L. Higbee. Their enunciation was so clear as to be flawless, their voices fresh and their intonation perfect. Morley's 'It Was a Lover and His Lass' and Reger's 'Virgin's Slumber Song' were delicately orchestrated by Henry Bruinsma, and Purcell's 'In These Delightful Groves' and Gretchaninoff's 'Snowdrop' were given distinctive instrumental settings by Donn Chown, both arrangers being students of the School of Music.

Young People in 'Paul Bunyan'

Mr. Ormandy amused the children with Dukas' 'Sorcerer's Apprentice' before they presented their chief offering, the premiere of the cantata 'Paul Bunyan', by Dorothy James, whose 'Jumbies' had a signal success here three years ago. Edith Tatum's text, based on the legend of Michigan's lumber camp giant, was cleverly employed by Miss James, who has revealed unusual mastery of instrument delineation, whimsical originality and melodic inventiveness. Her harmonic and orchestral texture is modern, dissonance being descriptive of the crude wild country, the bombastic Bunyan, the clumsy Blue Ox and Niagara the Moose-Hound. The part of Paul Bunyan,

who brushes his hair with a pine tree, was sung lustily by Hardin Van Deursen, new baritone member of the School of Music faculty.

The cantata opens with his powerful solo, 'I Am Paul Bunyan!' followed by



Eugene Ormandy,
Conductor of the
Philadelphia
Orchestra



Earl V. Moore,
Chorus Con-
ductor



Dorothy
James,
Composer
of 'Paul
Bunyan'



Juva
Higbee,
Conductor of the
Children's
Chorus

an orchestral prelude to the 'Blue Snow', with shimmering strings, suggesting the snowfall. The children tell of this strange snow, in part singing. Toward the end there is a little antiphonal singing, but for the most part it is in simple unison with graceful, easy melodic contours, becoming arduous only in the epilogue:

Old loggers say that Paul will stride
All thru the woods with Babe at his side
Thundering!

Such felicities of make-up as Miss James's orchestra reveals lifts the work above the run of children's cantatas and it should have many hearings. She was the



Above: Mrs. Charles A. Sink, Albert Spalding
and Mrs. Spalding and Artur Rubinstein. The
Two Men Were Festival Soloists
Right: Charles A. Sink Welcomes Giovanni
Martinelli to Ann Arbor



recipient of a deserved ovation, as was Miss Higbee. The second half of the Friday matinee was devoted to the Brahms Violin Concerto, played by Albert Spalding with admirable restraint, impeccable skill and good integration with the orchestra.

Martini and Lawrence in Debuts

On Friday evening, traditional 'Artist's Night', Nino Martini was honored guest, making his Ann Arbor debut. He enthralled the audience by his singing of five Italian and French arias—Puccini, Donizetti, Bizet, Verdi and Mattei were the composers of his choice.

From Sibelius's Fifth Symphony Mr. Ormandy distilled every drop of emotional content, from the bucolic beginning to the triumphant peroration. Scintillating versions of Paganini's 'Perpetual Motion', orchestrated by Mr. Ormandy, Strauss's 'Till Eulenspiegel', Debussy's 'Clair de Lune' and Johann Strauss's 'Tales from the Vienna Woods' brought to a close a treasure evening which had been fittingly opened by the Bach-Cailliet Prelude and Fugue in B Minor.

Marjorie Lawrence made her debut here in the all-Wagner matinee, Saturday, May 14. The 5,000 seats were filled, standees and sittees crowded every nook and cranny of Hill Auditorium and were rewarded by an afternoon of tonal splendor. Mr. Ormandy and the orchestra were at their best in a great condensation of the fourteen hour drama, a serene unfoldment of the titanic and eloquent music which could most fully be appreciated without the distractions of costume and scenery. Cataclysms of surging sound shook Hill Auditorium from the Invocation of Alberich to the Closing Scene of 'Götterdämmerung'.

Miss Lawrence won instant approval for her passionate portrayal of Sieglinde in 'Du Bist der Lenz' and again in Brünnhilde's battle-cry. Other scenes included the 'Entrance of the Gods into Valhalla' from 'Das Rheingold'; 'Wotan's Farewell' and the 'Magic Fire Scene' from 'Die Walküre'; 'Forest Murmurs' and 'Ascent of the Flaming Mountain' from 'Siegfried', and the Rhine Journey and Funeral March from 'Götterdämmerung', the afternoon ending in a blaze of glory with Miss Lawrence, Mr. Ormandy and the orchestra in Brünnhilde's Immolation and the Closing Scene.

Miss Lawrence and Mr. Ormandy were recalled repeatedly and the latter made

a little farewell speech, saying that he and his men enjoyed the festival, thanked Mr. Sink and expressed the hope that they might return next year, adding that any encore after the 'Ring' would be anticlimactic.

For the Saturday evening final performance, the abridged orchestra, the Choral Union and a host of soloists presented Bizet's 'Carmen' in concert form. It was anti-climactic despite the sustained efforts of Earl V. Moore, conductor, to imbue it with life. The chorus had more volume and sang with better phrasing, flexibility and shading than is its wont, but the enunciation lacked clarity. They sang in English, but it might as well have been French. Along with the soloists, Bruna Castagna was Carmen; Giovanni Martinelli, José; Hilda Burke, Micaela; Richard Bonelli, Escamillo, and Chase Baromeo, Zuniga. Smaller parts were effectively sung by Agnes Davis, Arthur Hackett, Maurice Gerow and Hardin Van Deursen.

Specially was there a happy union of chorus, orchestra and soloists in the Toreador Song and the Finale. However, the chorus was a bit top-heavy, there being not enough masculine voices to balance well. The lavish opulence of Miss Castagna's voice won acclaim, and Mr. Martinelli, a perennial favorite here, was lionized for his 'Flower Song'. Mr. Moore won salvos of applause for his fine work as an artistic and energetic leader who has maintained high standards here for many years. Charles A. Sink was the unsung hero who should have taken a curtain call for his herculean labor in shaping the whole spectacle.

Chicago Plans German-American Song Festival

CHICAGO, May 20.—Singing societies to the number of 186 from all parts of the United States will gather at the International Amphitheatre for the thirtieth national German-American song festival on June 22, 23 and 24. The Chicago Symphony will appear; guest artists will be heard and a male chorus of 4,500 voices, a women's chorus of 1,500 a mixed chorus of 2,000 and children's chorus of 3,000 will sing.



Marian Anderson



Nino Martini



Marjorie Lawrence



Richard Bonelli



Bruna Castagna



Chase Baromeo



Hilda Burke



Arthur Hackett



Agnes Davis

FUX'S OPERA 'COSTANZA E FORTEZZA' REVIVED

*Werner Josten Conducts Venerable Work
In New English Version at Smith College*

By OSCAR THOMPSON

TO the notable list of old operas produced at Northampton, Mass., under the direction of Werner Josten, head of the Smith College Music Department, was added on the evening of May 7 'Costanza e Fortezza' by Johann Josef Fux, a work of great historical interest and of a musical quality to place it fairly in the company of the Handel and Monteverdi operas revived at the college in past years. The opera was given in concert form and in a condensed English version.

Mr. Josten conducted. Heading the cast was Mabel Garrison, soprano, formerly of the Metropolitan and now of the college of music faculty, who sang the role of Valeria. Other soloists were Victor Prahl, baritone, also of the music department, as Muzio; Ruth Ekberg, contralto, of Springfield, Mass., as Clelia; and four young vocalists from the Juilliard School, the tenors Joseph Marsilia and David Cunningham, and the baritones, Donald Bundock and Hugh Thompson, who cared for the roles of Tarquin, Orazio, Valerio and Porsenna, respectively. The orchestra was that of the college music department, augmented by two trumpeters from Juilliard. The glee clubs of Smith College and Amherst formed the chorus.

Fux was a contemporary of Bach and Handel and his works have been regarded as representative of the Austrian baroque in music. Born in the Styrian village of Hirtenfeld, near Graz, in 1660, he lived to be eighty-one, dying in Vienna in 1741. Though honors were heaped upon him as a composer, the world has remembered him chiefly as the author of the theory treatise, 'Gra-

dus ad Parnassum', to which Mozart, Haydn, Cherubini and many another celebrity had recourse in the building of his technical art. The treatise was first published in 1725. 'Costanza e Fortezza', the most celebrated of Fux's operas, was produced in 1723. The opera came into being at about the time Bach was composing the Passions. Of the same year as 'Costanza e Fortezza' was Handel's 'Giulio Cesare', also his 'Flavio' and 'Otto'. Some recent revivals of the Handel operas in Germany (and at Smith College under Mr. Josten's leadership) have served to clarify for the musicians of today the character and worth of these superb examples of the old opera seria. Many persons have speculated, no doubt, on what might have been Bach's contribution to opera, if he had followed in Handel's footsteps and sojourned in Italy; or if, instead of moving on to a religious post in Leipzig, he had gone from the petty court of Coethen to the service of a king or emperor. 'Costanza e Fortezza' has a special interest in this connection, since in some of its details it may be regarded as closer to the Bach of the Leipzig Passions than to the Handel of the operas.

Presented in Concert Form

As the Northampton performance was given without action, costumes or scenery, it was visually about as far removed as possible from the original representation, which was an open-air spectacle, with an orchestra of two hundred and a chorus of about half that number. Written to celebrate the birthday of Empress Elisabeth Christina of Austria, the work served also as part of the corona-



Werner Josten, Head of the Smith College Music Department

tion festivities of Emperor Karl VI. Four thousand spectators were accommodated in the open air theater where it was staged. Thousands of candles and hanging lamps illuminated its grandiose settings. Since it was the will of Karl VI that he be crowned in Prague it was there that 'Costanza e Fortezza' was given with imperial splendor, the composer being conveyed thither on a litter at the Emperor's command. The litter was welcome as Fux was a sufferer from gout.

In its original form, 'Costanza e Fortezza' was a work to consume fully five hours in the giving. No such burden was imposed upon those who heard the concert representation in Northampton, thanks to the judicious condensation made by Gertrude Parker Smith of the college faculty in preparing an altogether admirable modern English edition of the score. Further cuts were made by Mr. Josten in a finely considered performance.

The scoring for strings, woodwinds and trumpets has been retained virtually as it was in the original, with the harpsichord part ably realized by Miss Smith. As published by the college archives, the score indicates clearly the handling of the instruments. The clarino (trumpet) parts provide the one obstacle to ready performance; they are high and brilliant, like those in various Bach and Handel scores.

Some Contrapuntal Choruses

Handel, it will be recalled, made very little use of the chorus in his operas. Only later, when he found the theaters closed to him and when he turned to oratorio as a substitute for opera, were composed the great contrapuntal choruses of 'The Messiah' and kindred works. His operas are for solo voices, with alternating airs and recitative, and call for very little

concerted singing of any kind. German as he was by nature, Handel wrote for his English public operas that were Italian not merely in the language of the text but in the pattern of the music. And the Italian opera of that heyday of opera seria was opera for fabulous vocalists, with little heed given to the chorus and less to counterpoint.

Fux, unlike Handel, employed for opera the chorus and the counterpoint of baroque oratorio. His may be described as German opera, to distinguish it from Handel's Italian opera. There is, no doubt, a mingling of styles in 'Costanza e Fortezza', which is the setting of an Italian text by Pietro Pariati, court poet to the Austrian monarch, though sung at Northampton in English. As Handel is often close to Bach, so Fux is close to both of his great contemporaries. Their airs, as also their recitative, have more points of contact than of divergence. It is chiefly in the use of a German type of choral writing for dramatic purposes that Fux is most individual, though in considering such writing as that of the chorus, 'Kill him, kill him' in 'Costanza e Fortezza', it is impossible not to think of the dramatic choruses of the turba in the St. John and St. Matthew Passions.

Airs Not of Florid Nature

The airs of 'Costanza e Fortezza' are less weighty in their impact, perhaps, than airs of similar character by Handel or Bach. Though the opera is one of continuous heroics, with an ever impending threat of tragedy, it has a certain blitheness of spirit that is refreshing. The recitatives are moderately expressive and, true to their type, rather rigid. The familiar A-B-A structure is discoverable in most of the airs, with the B part much shorter than the A part. They present relatively few florid passages of the order of the lengthy "divisions" in sundry Handel and Bach airs, though Porsenna's "Hear the martial Etruscan trumpet", placed early in the first of the three acts, is of close kin to Handel's "Arm! Arm, ye Brave!" The music is, for its period, singularly straightforward and unadorned, as was no doubt of advantage to it when given in the open, where breadth of line rather than ornamental detail would count for most. One of the chief parts was written for male soprano and two were for male contralto, in conformity with the prevailing fashion in the golden age of the castrati. As has been true of the Handel opera revivals, it now is necessary to give these parts to tenor, baritone or bass voices, singing in a lower octave.

As the original ballet music was by another composer, substitution was made at Northampton of numbers from suites by Fux. The "moonlight" adagio which served as prelude to Act III was also an interpolation.

The story of the opera is based on Livy's tale of Horatius at the bridge and has the stiffness associated with the day of opera seria. But those who have seen how acceptable some of the supposedly stilted Handelian plots become when given the test of stage action in conjunction with Handel's superb music, will hesitate to pass judgment on the possibilities of Fux's work as material for the theatre of today without the benefit of actual stage accoutrements. The element of spectacle alone might make the work far more interesting than the libretto seems to promise.

The concert performance at Northampton was a praiseworthy one, with the credit due chiefly to Mr. Josten, whose conducting was sure and sensitive; to Miss Smith, who was called from her place at the keyboard to share in the applause bestowed upon the conductor and the soloists, and to Mme. Garrison, whose singing was enchanting in tone and admirable in style and diction. The young vocalists from the Juilliard school had been well prepared, and with Miss Ekberg and Mr. Prahl made their contribution to a worthy project ably achieved.

This was believed to be the first performance of 'Costanza e Fortezza' since the year in which it was first produced, more than two centuries ago.



The Stage and Proscenium of the Dramatic Festival 'Costanza e Fortezza' as It Was Given at the Royal Palace in Prague in the Year 1723

Three-Day Westchester Festival Draws Throngs

(Continued from page 3)

ing the 'Gloria in Excelsis Deo' for five-part chorus and orchestra; the solo aria for bass, excellently sung by Mr. Harrell, 'Et in Spiritum Sanctum', and the 'Sanctus' for six-part chorus and orchestra. In these the choirs sang with notable volume and resonance and proved alert to Mr. Ross's energetic leadership, though in the final choral fugue 'Pleni Sunt Coeli', of the 'Sanctus', the acoustics of the vast Centre banded echoes about and tended to obscure the interweaving of voices.

'The Ordering of Moses', an oratorio by Nathaniel Dett, Negro composer, which was first performed at the Cincinnati Music Festival on May 7, 1937, and for the first time in the East at the Juilliard School during the past season by the Oratorio Society of New York under Albert Stoessel, was sung with a remarkable vigor and vitality. The work employs spiritual tunes effectively, chief among them 'Go Down Moses', but the work is nonetheless highly original. It is stamped with an idiom and individuality of its own that marks it as a contribution to the oratorio field of particular worth. The singing of the soloists was noteworthy for careful phrasing, clear enunciation of the text and the performance was a fitting culmination to the festival, a tribute to the earnest endeavors of Mr. Ross and the intelligent interpretations of individual soloists as well as the chorus.

The men's chorus had the field to itself in Sibelius's 'Origin of Fire', a field that apparently had been cultivated with diligence. Mr. Harrell sang the solo part with distinction. After the Sibelius work, Mr. Ross conducted the orchestra in a brilliant performance of Enesco's 'Roumanian Rhapsody' No. 1

in A that earned him many bows, tributes not only to his interpretation of this work, but for the results of his labors with the chorus and his part in the entire festival.

Orchestral Program Attracts

Mr. Ormandy conducted an all-orchestral program on May 20, beginning with the appropriately festival measures of the Overture to 'Die Meistersinger' by Wagner. Brahms's First Symphony, only work of length upon the program, was followed after the intermission by Debussy's 'Afternoon of a Faun', Paganini's 'Moto Perpetuo', arranged by Mr. Ormandy for orchestra, Strauss's 'Till Eulenspiegel' and the Polka and Fugue from Weinberger's 'Schwanda', which completed the representative list of compositions. The orchestra, which had been on tour, was in its customary virtuoso form.

The audience that thronged the Centre was appreciative of the attractively constructed and admirably played program. Mr. Ormandy's tempo in the concluding section of the Brahms First, the Allegro, is something for the individual to accept or refuse for himself. Applause testified, almost unanimously, to acceptance.

The festival began almost a week before on May 13, with a Junior Concert presented by 300 high school singers and 100 instrumentalists, including an all-county band, and the Columbia University Band. Mr. Beveridge, associate professor of music at Columbia University, led the chorus, and Mr. Simmons, conductor of the Columbia University Symphonic Band, his organization and the county band. The assisting organist was Clifford E. Dinsmore.

The program included Weber's 'Invitation to the Dance', excerpts from 'Der Freischütz' by the same composer; a march 'Invercargill' by Lithgow, an American composer, and 'Jesu, Joy of Man's Desir-



Left: Mrs. Valentine Everit Macy, President of the Festival Association



Hugh Ross, Conductor of the Festival, Who Led the Choral Program



Mack Harrell, Baritone Soloist on Chorus Night



Upper: Lowell Beveridge, Chorus Conductor at the Junior Concert

Lower: Harwood Simmons, Junior Band Conductor

ing' by Bach; 'Heavenly Light' by Kopylow and Franck's 'Psalm 150' sung by the chorus. Alvis Tinnin, tenor, sang Tchaikovsky's 'The Nightingale'. Nathaniel Dett was represented on this evening by his work 'Listen to the Lambs', in which Marion Tarter, soprano, and the all-county chorus participated, and other works included a Sinfonia from Monteverdi's 'Orfeo', Chopin's Prelude, Op. 28,

No. 20. The Intermezzo from Bizet's 'L'Arlesienne' Suite No. 1, and music by Mendelssohn and Handel.

The audiences for the three events totaled approximately 6000. Mrs. Valentine E. Macy is president of the festival which took place under the general direction of The County Presentations, Inc., Julian Olney, manager.

WARREN H. POTTER

First European 'Parsifal' Outside of Bayreuth

A Reminiscence of the Historic Performance Given 25 Years Ago by the Municipal Theatre of Zurich, and How It Was Brought About

By DR. PAUL STEFAN

ZURICH, May 15.

IT was at the beginning of April, 1913, that word was given out that the Municipal Theatre of Zurich, which at that time did not have the name it has today, was about to present 'Parsifal' for the first time in Europe outside of Bayreuth. Leading Berlin and Vienna newspapers immediately sent the author of this article to Zurich. He had first of all to report how such a performance was possible, when all the other theatres of Europe were not free to perform Wagner's works, including 'Parsifal,' until the beginning of 1914.

But everything was quite legal—in a peculiarity of the Swiss copyright law an excuse had been found. At that time the thirty-year term of copyright was universally in force. But in Switzerland it expired on the day after the completion of the thirty years, whereas in other countries it included the whole current calendar year as well. Richard Wagner had died on Feb. 13, 1883. Switzerland was therefore at liberty to perform any of Wagner's works, including 'Parsifal,' on Feb. 14, 1913. In all the other countries one was obliged to wait until January, 1914. The Wag-

ner city, Zurich, protected by Swiss law, did not wait. It gave the first European 'Parsifal' outside of Bayreuth on April 13, 1913. The two Thirteens brought good luck.

Given in New York Ten Years Earlier

In New York, to be sure, the work had been heard almost ten years before (on Dec. 24, 1903). There, too, a peculiarity in the American copyright regulations gave the manager of the Metropolitan at that time, Heinrich Conried, a loophole. Bayreuth protested vigorously. At the last minute the court singer, Knote, was prevailed upon to give up the title role. But Burgstaler, another famous Wagnerian singer of that day, who had been trained in Bayreuth, substituted for him. Thus the performance took place—the 'Gralsraub' ('Grail Theft'), as they said in Bayreuth. As a precaution against similar occurrences, various German artists and patrons of art had a resolution introduced in the German Reichstag, according to which 'Parsifal' should be restricted to Bayreuth exclusively. The Reichstag rejected the motion.

Gradually Bayreuth accustomed itself to the idea of having 'Parsifal' performed everywhere, and there were no more demonstrations against a theatre, which formerly faced the prospect of becoming involved in legal complications. If one had actually believed that the 'Bühnenweih-Festspiel' ('Festival Play of Consecration') would be desecrated if given anywhere else but in

Richard Wagner's Festspielhaus, this first other European performance proved the contrary. At the rehearsals a solemn religious mood took possession of the performers and the few listeners. The dress rehearsal, which began Friday afternoon, April 11 and did not end until after midnight, made an indescribable impression. Those were not the times, and Zurich was not the place for snobs and sensations. Although not a few foreign visitors had come, one would have looked in the newspapers in vain for the "propaganda" of today. The newspapers printed articles about the work, a very small study of the atmosphere of the rehearsal, and above all a description of the scenery. Nothing more. Then, to be sure, one had also to take notice of the event itself "locally." There were a few lines about the procession of carriages. . . .

For on this Sunday afternoon, April 13, at four o'clock there was real April weather, and the festively dressed ladies and gentlemen could not very well go on foot to the theatre. At the box-office there seemed to be a few tickets left—but probably reserved in advance. Not a few who, intended to trust to luck, were turned away; and the second performance did not take place until a week later, on Sunday, April 20.

The director, Alfred Reucker, had mustered all the resources of his opera-house for the occasion. And not only of his house: the chorus was increased to 150 voices, including forty boys. Gustav Gamper designed the sets, which made happy use of motives of the Swiss Alpine scene. Hans Rogorsch was the

stage-manager; the venerable conductor Dr. Lothar Kempfer, was on the podium. At the rehearsals he had been assisted especially by the later conductor, Conrad. Great pains were taken and the result was remarkable. The choruses and orchestra in particular were amazing in their precision and beauty of tone.

Emmy Krüger Sang Kundry

In running through the names of the soloists, I pause at that of the singer of Kundry: it was Emmy Krüger, who has sung since at many a German theatre. Bockholt, the dignified Amfortas, remained in Zurich for a long time. Willi Ulmer sang and acted Parsifal in a noble conception of the role.

There were performances of 'Parsifal' later, to be sure, which were prepared with richer resources than this first one at Zurich. But the consecration of those days was great, the mood incomparable. The whole magic spell of the city contributed to this, the joy of spring, of youth, which permeated those days. One had for commentator a splendid mentor, Hans Trog, feuilleton editor of the 'Neue Zürcher Zeitung,' a pupil of the great Jakob Burckhardt. The next day there was an invitation to witness the famous folk festival of Zurich, the 'Sechseläuten': the assembling of the guilds.

We should like to add that the 'Parsifal' première ended with huge ovations, which were intended for all the participants. The director of the theatre was even to be crowned with a golden laurel wreath. But the curtain did not rise again.

ROUSSEL AND RAVEL COMMEMORATED IN AMSTERDAM

Eduard van Beinum Conducts Concertgebouw in Program of Their Music—Bartok Excites Hearers with New Works — Landré Opera Has Premiere

By JOHAN FRANCO

AMSTERDAM, May 15.

THE Concertgebouw in Amsterdam commemorated Albert Roussel by performing his fourth Symphony—one of his best works; and Maurice Ravel by 'Pavane pour une Infante défunte', the Rhapsodie Espagnole and the first performance in the Netherlands of 'Don Quixote à Dulcinée', sung by Charles Panzéra with great depth of feeling and understanding. The conductor of the evening was Eduard van Beinum, the young artist who has recently come to share with Willem Mengelberg in conducting the foremost orchestra of the Netherlands.

Van Beinum also presented to Amsterdam concert-goers the Second Symphony of Hendrik Andriessen (1892), an exceedingly important work, quite devoid of empty outer show, which created a deep impression even at this first performance. Andriessen is an exceptional figure among the composers of the day. He is really the only one who is continuing along the path blazed by Diepenbrock. His music is warm-blooded and human, and leads the way to hitherto untrodden realms of tonal art. We hope to recur to this unusual symphony when it is performed again.

The Arnhem Orchestra, with Jaap Spaanderman conducting, presented a program consisting entirely of work by Dutch musicians. Joanna Diepenbrock, daughter of the composer who died in 1921, contributed no less than three important items, namely 'Ballad of the Blackbird', by Hendrik Andriessen, 'The West Wind' by Henk Badings (1907) and fragments from 'De Vogels' ('The Birds') by Alphons Diepenbrock. Her delicate, well controlled interpretation made a deep impression. We have already made mention of these works of Andriessen and Badings in MUSICAL AMERICA (in the July, 1937, issue). The two other numbers on the program were the 'Drie-koningen-avond' Overture, by Dr. Johan Wagenaar (1862) and a Requiem by Willem Landré (1874).

At a musicale given by the Dutch Society for Chamber Music the promising young composer-conductor, Bertus van Lier performed an inspired and perfectly written work for mezzo-soprano and chamber-orchestra, besides fine readings of 'Psyche' by Manuel de Falla (mezzo-soprano, flute, harp, violin, viola and cello), and Sem Dresden's four 'Vocalises'. The young singer, Hana Gruys, proved her excellence by the intelligent interpretation she gave of these two most taxing compositions.

Both in Amsterdam and The Hague Bela Bartok excited his audiences by the performance of his new works—the world premiere of 'Five dances in Bulgarian Rhythm', 'Microcosmos' for the piano, which the composer played with unrivaled technique and 'Musik für Saiten Instrumente, Schlagzeug und Celesta'. A strange charm emanates from this masterpiece. It makes us feel we are in unknown regions; we look about us in astonishment. A man of original mind, this, who is speaking to us; a spirit as clearly defined as his physical features; a perfect master of

the orchestra as an instrument of expression, which is here rearranged in an extraordinary manner, consisting of four groups of violins, two groups of violas, cellos, counterbasses, one harp, one piano (played by four hands), snare drum and side drum, cymbals, tamtam, Timpani xylophone and a celesta.

The first movement is wonderfully tender, a fabric of voices which gradu-



Hendrik Andriessen, Whose Second Symphony Had Its Premiere in Amsterdam

ally becomes organic, rings out in the fullness of its power for a moment and then falls to pieces once more into its original components. The second movement (in the form of a sonata) is full of demoniacal rhythms. The third movement, Adagio, is the most impressive part of the whole composition. Striking is the frugality and reserve of the melodic expression as also the utter concentration on the sound (surprising combinations as of dry tones from the piano and a few taps on the xylophone against a background of tremolos from the stringed instruments. The fourth movement, Finale, is more rhapsodical in its rhythm and carried one along.

Producing this important work was an act of real significance on the part of the Concertgebouw of Amsterdam; by it, however, several other hitherto unfamiliar compositions by renowned foreign musicians were entirely put in the shade. These last were unknown works by Darius Milhaud—'Suite Provençale' and 'Cantate Nuptiale'—noisy, ill-balanced scores which had to give way immediately before Debussy's masterly 'La Mer'; and, further, the second Piano Concerto by Ernst Krenek, a twelve-tone-production which the composer himself played extremely well, but which was musically totally unconvincing.

After this I must make immediate mention of another work written under the ban of the twelve-tone-system, namely, Alban Berg's Violin Concerto. A masterly performance of this was given by Louis Krasner to the inspiring accompaniment furnished by Eduard Flipse and his Rotterdam Philharmonic. Despite the unbending system of Berg's friend and teacher, Schönberg, this moving composition is so noble and natural in tone that it makes us wonder why so thoroughgoing a musician as Alban Berg wished to work in the strait-jacket of the twelve-tone-system.

The Wagner Society gave fine performances of Debussy's 'Pelléas et Mélisande' and Ravel's 'L'heure Espagnol'. Both these were given in French but by Dutch artists. Then there was the premiere of 'De Snoek' ('The Pike'), a comic opera by the Dutch composer Guillaume Landré (1905), libretto by Emmy van Lokhorst. The hero of the story is a poacher who is allowed a few



Guillaume Landré, Composer, Emmy van Lokhorst, Librettist, and (at the Piano) Johannes den Hertog, Conductor of the Comic Opera, 'The Pike'

hours' freedom to go and catch a pike for an honored guest of the prison director's. Several very old Dutch airs are incorporated in the modern score in a most original manner. The musical part of the performance—conducted by Johannes den Hertog—achieved a high standard of excellence. The stage management (also under the direction of den Hertog) evinced a lack of imagination, the farcical caricatures being placed in a far too realistic setting.

The presence of Her Majesty Queen Wilhelmina greatly enhanced the brilliance of the occasion.

AROUND Easter performances of Bach's Passion music are given in almost all the cities of Holland with varying degrees of success. On Good Friday pilgrims from North, South, East and West flock to Naarden, a small town in "Het Gooi", where every year the great Johann Sebastian's 'St. Matthew Passion' is sung in the quiet old fifteenth century Gothic church. The oratorio is given in its complete form. The first part begins at 11 o'clock and the second at 2 o'clock. This arrangement makes it easier for the audience to assimilate the complete work and lightens the heavy task laid upon the performers. This performance is given under the experienced direction of Anton van der Horst and breathes a spirit of true devotion, of earnestness and religious feeling appropriate to this glorious music and which can never really come into their own in a concert hall.

Stylistically this performance is unique, too, in that Bach's own instructions have been followed as closely as possible. Antique instruments such

Easter Performances of Bach's Passion Music Draw Pilgrims —Working Men's Chorus Sings Little Known Works — Overtures for the Menuhins

as the 'viola da gamba', 'oboi d'amore' and 'da caccia' are used. This year the splendid organ which had been used in the Netherlands Pavillion at the 1937 Paris Exposition had been installed. Of the soloists special mention should be made of Jo Vincent, soprano; Anne Woud, alto; Max Kloos, bass, who took the part of Jesus, and Jan Schipper, tenor, evangelist, all of whom fulfilled their roles with a moving simplicity and purity of style.

Workmen's Choral Celebrates 40 Years

The Amsterdam Working Men's Choral Society, known under the name of "De stem des Volks" (the "Voice of the People"), has just celebrated its fortieth anniversary. On this occasion the members gave performances of two almost unknown works, namely, 'L'an Mil' by Gabriel Pierné and 'Honestum Petimus Usque' by Henk Badings. Antoon Krelage conducted and the orchestral work was by the Utrecht Municipal Orchestra. The chorus of almost 400 voices (male and female) is exceedingly well trained and sang both these most exacting scores with great conviction. Badings' work was originally written on a commission given to its author by the students of Amsterdam University. A year ago it was sung by members of the student body and now this performance by a professional chorus and orchestra was most welcome. This music shows in germ what was given us in the music to 'Gysbreght van Aemstel' (see MUSICAL AMERICA for Jan. 25). We have here even the introduction of the vocalizing woman's voice, but in this earlier work this device is not used with as much conviction as it is in the later and undoubtedly riper composition. The fine lines by the great poet Albert Verwey (who died in 1937) are overpowered somewhat here and there by the mighty strains of the music.

The Menuhins in Holland

Amsterdam and The Hague have enjoyed a visit from Yehudi and Hephzibah Menuhin. These highly gifted young Americans played to packed houses and carried all before them. No one who heard the storms of applause and cheers which greeted their playing will ever again be able to accuse the Dutch of being cold and matter-of-fact. Their manager, Dr. de Koos, had all he could do to pilot the two young artists safely to the green room through the enthusiastic throng.

And all this because of the marvelous achievements of two young musicians who had devoted themselves to the service of Bach, Beethoven, Mozart and Schubert. Mr. Menuhin's playing of the violin has become that of the perfect master, who does not interpret but creates anew. His sister's playing was a tremendous surprise to us all. Both musically and technically she is even now a worthy partner for her brother. Her playing is supple with a thousand shades and gradations, but occasionally (especially in Beethoven) it was so exuberant in tone that it threatened to overpower the violin. But the ideal balance was always regained. Such playing is certainly a pure marvel.



Dear Musical America:

Because of my particular flair for getting dates wrong, your editor has passed on to me, perhaps by way of chastisement, perhaps consolation, a most valuable letter in which one of the most indefatigable of our musical fact finders points out that the date of the birth of the composer Delius is wrong in all the standard reference books, including his own. I need scarcely tell you that the sleuth who has run this error down is Nicolas Slonimsky, whose volume, 'Music Since 1900', has a whole section devoted to corrections and additions to Grove, Eaglefield-Hull and Riemann. For the benefit of all those who like to be right, I give you his letter, of date May 21.

Dear Sir:

There seems to be an unofficial revival of Delius's music on both sides of the Atlantic. It may, therefore, be of public interest to rectify an error in the year of his birth as it appears in all music dictionaries, including my own Music Since 1900. In fact, the dictionaries are not at fault in this case, for Delius himself believed that he was born on January 29, 1863 (the date given in the dictionaries), and was very much annoyed when the late Peter Heseltine made the discovery that he was born a year earlier. In Heseltine's biography of Delius, published in 1924, the old date is still given, and in order to settle this question, I wrote to the Registration of Births of the District of Bradford, Delius's birthplace, asking them to look up the entries under the disputed dates. In reply I received the following communication from the Superintendent Registrar of Bradford, which definitely establishes that Delius was born in 1862:

"I have traced an entry of birth of Fritz Theodore Delius born on the 29th January, 1862, at 6 Claremont Horton, Bradford. He was the son of Julius Delius and Eliza Paulina Delius formerly Kronig. The father's occupation was that of a stuff and yarn merchant." Delius's given name Fritz Theodore was later changed to Frederick.

Sincerely yours,
NICOLAS SLONIMSKY.

Of course it wasn't meant that way, but I had to chuckle when I looked at a little folder advertising the Paderewski film, 'Moonlight Sonata', that has been showing on Fifty-seventh street, only a few steps from the workaday headquarters of myself and associated imps. Under a heading, "Selections Played by Mr. Paderewski", I read:

"Chopin's Polonaise in A flat, opus

53; Liszt's Hungarian Rhapsody No. 2; his own Minuet in G and Beethoven's Moonlight Sonata, first movement!—also a Walt Disney Silly Symphony and Latest News Events."

By the time I reached "latest news events" I had got rid of the notion that if I rushed over to the Little Carnegie I could hear Paderewski play a silly symphony. But I went anyway and heard the polonaise, the rhapsody, the minuet and the first movement of the sonata which, as the pundits go on telling us, heedless of their hopeless waste of breadth, ink and erudition, has nothing to do with moonlight whatsoever.

* * *

But that wasn't all I heard. Behind me sat two pianists, one fairly well known, the other still in the student class and they talked directly into my left ear. I wondered that some one didn't complain to the management, so persistent was their buzz whenever Paderewski was playing.

Anyway, on the strength of what I heard I can tell you that there were several wrong notes—can you imagine that!—and that the great Pole's way of fingering certain passages was not the way either of the gentlemen behind me would have fingered them!

The picture shows close-ups of the hands, as well as of the leonine visage, while Paderewski is playing a supposed recital before a huge and exceedingly dressy audience in a modernistic hall, the like of which is to be found only in the films. Watching those fingers, the pair behind me behaved like a couple of back-seat drivers.

In the middle section of the Chopin Polonaise they were amazed, stupefied, alarmed and, it would seem, personally insulted by a change made by Paderewski in his fingering or a reiterated figure during the course of its many repetitions. Later, the manner in which the master came down on his thumb in certain passages of the Liszt rhapsody struck them as an altogether illegitimate way of achieving the effect desired. Much as I admired the playing—though I can't say that the films have yet found a way to do justice to piano tone—I knew I must be wrong.

What a pity Paderewski is seventy-eight. Otherwise he might coach a bit with the younger of the two men until he was properly prepared for intensive study with the elder!

* * *

I happened to sit in for a few minutes on the voice forum conducted at the Juilliard School by the enterprising Mrs. William Arms Fisher, president of the American Choral and Festival Alliance and discovered that what I was attending was a "radio panel". Then and there, I got an earful on the subject of diction. One speaker catalogued the faults of speech that had been revealed to her through an extended period of intensive checking up on announcers, commentators and others with radio speeches to deliver.

When she had finished enumerating the commoner blemishes, I couldn't see that any thing was left for any speaker to say. Almost any vowel sound I could have uttered would have come within one or another of the classifications of error.

So I was much relieved when a radio commentator, speaking soon after the lady had sat down, confessed forthwith his addiction to most of the faults enumerated. He indicated, furthermore, that he would not be able to hold his job otherwise. In referring to some of the middle westernisms that are scorned by diction teachers, he pointed out that radio sponsors have a particular reason

for making friends in that part of the country, as it is perhaps the most fertile of all fields in which to advertise and sell their products.

"Snooty" diction wouldn't help any such sponsor or his product. The radio listener in that part of the world wants to be talked to in his own way; certain-

were then more of them to guess, but because Gatti's habitual taciturnity was of itself an incentive to try to beat him to one of his own announcements. I note that Grena Bennett of the *Journal* has it that there will be at least five revivals next season. She names 'Gioconda', with new settings; 'Boris Godounoff',

SCHERZANDO SKETCHES No. 45 By George Hager



G. P. (Grand Pause)

ly not in a manner that might suggest something of condescending superiority. No announcer or commentator would get anywhere if he seemed intent on showing the middle westerner how he should talk.

There is, of course, no American speech worse than that which may be regarded as the local New York speech, unless it be that of certain types of Bostonese, a speech which I defy any uninitiated American or European to understand. But all of these local variations fit into the pattern of a multitude of lives, and it isn't going to be easy to solve such problems as the one which presented itself in a radio playlet I listened to a few nights ago. It was about a lovers' quarrel. Said John: "So that's your attitude". Replied Mary: "Yes, that's my awteeteude". Singers probably find it easier to standardize the vowel sounds. Undoubtedly there is less difference between the singing English of the Englishman, the American, the Scotchman and the Irishman than there is between the speech of the same individuals.

* * *

Meanwhile, our culture proceeds apace. One of our better-known recording companies received a letter the other day from a dealer in a small town who seems to be also a furniture and hardware dispenser. The letter went like this:

"I believe you have a piece called 'Polovetski Dancers' on two records by Borodian. Our client would like to order them. He also mentions something about a Prince Igor, however, he will take any artist as long as the recording is the Polovetski Dancers."

Shall we also send him 'Sweet L'Arlesienne' sung by that famous baritone, Mr. B. Zey? Or perhaps we could dig up a record of 'The Coronation of Mussorgsky' as recorded by that favorite bass, Boris Goodenough.

* * *

Guessing the Metropolitan's prospective novelties and revivals isn't quite the sport it used to be in the days of Giulio Gatti-Casazza, not only because there

'Simone Boccanegra', 'Falstaff' and 'Norma', though how 'Norma' can be considered a revival in view of the fact that it was given during the past season is a little beyond me. 'Gioconda' has been absent only one year. One of my imps has just whispered in my ear that Verdi's 'Macbeth' is under consideration. I hardly think that 'Simone Boccanegra' and 'Macbeth' would be undertaken in the same year. The list just given would mean hard work for one or more of the Metropolitan's star baritones and I'm not excluding Larry Tibbett.

* * *

It's understandable that our silver dollars should look strange to an Englishman when few people in the East have seen many of them. They're common in the West, you know. Sir Adrian Boult saw his first silver dollar at the Saturday rehearsal preceding his final concert with the NBC Symphony. The tympani player thought it would make just the right effect as a drum roll in one of the Elgar Variations. So he brought one along. And after the performance that night, Sir Adrian received, in exchange for the traditional penny of good will, the cartwheel as a souvenir—long may it jingle in the pocket with the sovereigns.

* * *

Something ought to be done about the spelling of the Japanese "No" dramas and "No" dances. I am told that in a recent discussion of possible foreign participation in the New York World's Fair music festival, planned on a gigantic international basis, a suggestion written down for future consideration appeared as follows: "Japan—No Program". As Japan is expected to have "some" program, the suggestion was promptly expunged and no international complications have arisen, so far as has been reported to your

Mephisto

Pennsylvania Clubs Hold Annual Convention



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THE BOARD OF DIRECTORS OF THE PENNSYLVANIA FEDERATION OF MUSIC CLUBS

Seated, Left to Right: Mrs. Philip L. Crittenden, Mrs. James A. Aikens, Mrs. Charles H. Brunner, Mrs. David V. Murdoch, Mrs. Walter A. Knerr, Mrs. J. B. Buckley, Mrs. C. N. McHose, Mrs. Paul E. Gutfleisch, Mrs. Ralph A. Weatherly, Mrs. Ella Olden Hartung, Sara Harner, Helen G. Heiner, Mrs. O. A. Sopher.

Standing, Left to Right: Mrs. Nimson Eckert, Mrs. Henry E. Abbott, Mrs. Benjamin F. Maschal, Mrs. Ralph E. Good, Mrs. Mark D. Ring, E. Leanne Bowker, Mrs. Elma Carey Johnson, Mrs. Harry A. Mackey, Mrs. George W. Elliott, Mrs. Richard S. Davis, Mrs. H. Walton Wood, Mrs. Benjamin F. Evans, Mrs. Ralph E. De Witt, Mrs. Mary Sheeder Wilson, Mrs. J. J. Fithian, Mrs. Warren E. Hinks, Mrs. C. Arthur Bullock, Mrs. Philip Guckes. Two Members Present, but Not in the Picture Were Mrs. W. C. Dierks and Mrs. Elmer Ottosen.

Federated Music Groups Meet for Three Days in Hershey—Mrs. David V. Murdoch Chosen President—Music and Business Reports Share Meetings

HERSHEY, PA., May 10.

THE twentieth annual state convention of the Pennsylvania Federation of Music Clubs was held at the Hotel Hershey from April 20 through April 23.

The first day was devoted to registration of board members, delegates and guests and a board dinner was held that evening, proving a festive occasion. Reports from officers and chairmen were made after the dinner. Thirty-three board members answered the roll, called by Mrs. Walter A. Knerr of Norristown, retiring president.

During the convention the following officers were elected for two years: Mrs. David V. Murdoch, president; Grace Patterson, first vice-president; Mrs. C. Arthur Bullock, second vice-president; Mrs. Nimson Eckert, third vice-president; Mrs. James B. Buckley, treasurer; Anne Cree, secretary; Julia E. Williams, auditor; and Elma Carey Johnson, historian.

Thursday morning was devoted to club reports, following the usual formal opening. An enlightening address on the folksong was given by Dr. Harvey B. Gaul of Pittsburgh. Ann Vernon Root, soprano, sang four folksongs. At the luncheon, Pennsylvania composers were honored. Mrs. Ralph E. Good, chairman of American Music, presided. Composers present were Catharine Morgan, Gertrude Martin Rohrer, Elizabeth Gest, Frances McCollin and Mr. Lark. They played their own compositions. Jeanne Russell, flutist; Mary Miller Mount, pianist, Ann Vernon Root, soprano and a sextet from the Lancaster Musical Art Society assisted ably. Frances McCollin gave a delightful symposium on a new work for full orchestra called 'Suburban Sketches'. The audience sang three hymns by Mr. Lark.

In the evening forty members of the Philadelphia Matinee Musical Club String Ensemble, directed by Ben Stad and assisted by Caroline Fox, violinist, gave three groups, beautifully performed. Vito Bassi, tenor, of Philadelphia, National Opera Contest Winner in 1937, was heard in three groups of songs and arias. Duo-pianists from the student division played brilliantly. Martha Myers Murdoch was the accompanist for Mrs. Root and Mr. Bassi.

On Friday morning a business session

was held, at which time officers were elected.

Awards in Club Rating were given to the Butler and Cardon Beethoven Clubs. The publicity award went to the Lancaster Musical Arts Society; Constitution Program Award to Norristown Octave Club; Folk Songs, Art and Drama to Lewistown Music Study Club.

Four addresses on subjects dealing with federation projects were thoroughly discussed and ably covered by M. Claude Rosenberry, Will Pepper, Irene Williams, and Franklin Dunham.

At the luncheon on Friday, past presidents were honored. Mrs. William C. Dierks, past state president, presided. Mrs. Josephine Tuiker a former state president, now living in Kentucky, was an honor guest. Mrs. William H. Biester, Jr., a past national president of the American Legion Auxiliary, gave a forceful and stirring address. Two past club presidents, Helen Heiner, contralto, and Mrs. J. Frank Budd, soprano, gave two groups of songs.

While the regular sessions were taking place, a Student Musicians' Contest was being held. There were three winners; girl's voice, man's voice and piano. These winners were awarded cash prizes of twenty-five dollars. The contests were in charge of Mrs. Richard Sharpless Davis.

The banquet was a gala occasion. Harry Cykman, recent Tony Wons Violin Contest winner, not yet sixteen years of age, proved popular. His accompanist was Ralph Berkowitz. The contest winners also showed musicianship and talent.

Geoffrey O'Hara entertained in a most delightful manner, speaking on 'Swing—Music or Murder'. As a fitting tribute to the retiring president, she was presented with a gift from the board members, a platinum bracelet set with sapphires and diamonds, and a silver tea set from the clubs. The climax to the evening, Mrs. Ella Olden Hartung sang 'The End of a Perfect Day'. She was accompanied by Elma Carey Johnson.

Attending the convention were 200 registered delegates and guests for the senior and student divisions and on Saturday, Junior Day, 300 Juniors, parents and friends registered. There were seventy-two contestants in piano, voice and violin. All were given ratings and gifts of pens, pencils and diaries.

The high spot in Junior Day was reached when the national Junior counselor, Etelka Evans of Cincinnati, Ohio, addressed the audience which was as-

sembled for an afternoon program of Junior Club reports. Later the state officers were installed and awards were presented.

A state committee planned the convention and the Lebanon Harmonical Circle assisted during the convention to insure the smooth progress of events. The chairmen of the assisting hostess clubs were Mrs. D. Clark Carmean and Mrs. Allen J. Meyer.

N. CAROLINA CLUBS MEET IN ASHEVILLE

Twenty-Second Annual Convention Held—Two Choruses Heard in Programs

ASHEVILLE, N. C., May 20.—The twenty-second annual convention of the North Carolina Federation of Music Clubs, Mrs. Joseph S. Correll, president, began on May 4 with a luncheon at the Biltmore Forest Country Club honoring board members, chairmen, and visitors. All business sessions were held in the ballroom of the George Vanderbilt Hotel.

Many prominent musicians, composers and visitors from other states were present for the convention, including Mr. and Mrs. Crosby Adams of Montreal; Bishop and Mrs. J. K. Pfohl of Winston-Salem, Etelka Evans, national junior counselor of Cincinnati; Evelyn Jackson, president of the Georgia Federation of Music Clubs; Mrs. John Bateman, South Atlantic district president of Greenville, S. C.

Choir Festival Held

Approximately 500 persons attended the choir festival at the Central Methodist Church on the evening of May 4 when Kenneth B. Lee, head of the music department of Lenoir Rhyne College at Hickory, conducted 150 voices in a program of music by Bach, Farant, Gretchaninoff, Christiansen, Hazlehurst, Lutkin, Noble and MacFarlane.

The Apollo Boy's Choir from Birmingham, Ala., gave a most enjoyable concert at Homewood, residence of Dr. and Mrs. Robert Carroll. Coleman Cooper conducted the group of twenty-five voices in ancient music and a 'Gloria' by Mrs. Crosby Adams. Ruth Shaffner, soprano, and Alderson Mowbray, pianist, gave a program on Thursday evening at the Woman's Club.

Etelka Evans addressed the juniors

on the subject 'The King and His Coach.' The convention came to a close with a luncheon at the Vanderbilt in Miss Evans's honor.

LOS ANGELES PLAYS HOST TO FEDERATION

California Clubs Hold Three-Day Session—Composer's Society Gives Program

LOS ANGELES, May 20.—The California Federation of Music Clubs held a three-day session in the last days of April, with a large representation from various parts of the state. Newly-elected officers are Mrs. Paul Ferguson, Hollywood; president; Mrs. Roy H. Wolfers of Long Beach, first vice-president; Mrs. J. N. Sousa, San Francisco, second vice-president; Edna C. Ford, Oakland, vice-president at large; Mrs. J. Pierce, recording secretary; Ann Meserve, financial secretary, and Georgia Williams, treasurer.

HAL D. CRAIN

KELLEY WRITES CHORAL WORK FOR FEDERATION

'Four Scenes from Beauty and the Beast' to Be Given at Convention in Baltimore in 1939

NORFOLK, VA., May 20.—Dr. Edgar Stillman Kelley, composer, has completed a choral composition dedicated to the National Federation of Music Clubs, which will be given on the program of its twenty-first biennial convention in Baltimore from May 16-23 in 1939.

The composition, which is about twelve minutes in length, derives its inspiration from the fairytale, 'Beauty and the Beast', and is to be presented by a massed junior chorus of nationwide proportions which will make its first appearance at Baltimore. It is called 'Four Scenes from Beauty and the Beast'.

This is not Dr. Kelley's first contribution to the Junior Day program of the Federation. 'Captain, My Captain' has been presented several times by junior choruses in biennial program, while his operetta, 'Alice in Wonderland' was featured at the twentieth biennial convention in Indianapolis in April, 1937.

PORTLAND CONVENTION

City to Be Host to Western Conference of the N. F. M. C.

PORTLAND, ORE., May 20.—The Western conference of the National Federation of Music Clubs will be held in Portland from June 13-15, with Mrs. Vincent Hilles Ober of Norfolk, Va., national president, as the honor guest and principal speaker. Mrs. John Alexander Jardine of Fargo, N. D., Jolin E. Howard of Grand Forks, N. D., and Mrs. D. C. Lea of Hattiesburg, Miss., will be other nationally known visitors.

The three conference days will be filled with events of paramount interest to music groups. June 14 is to be observed as Junior Day; on June 15 a banquet will be held, closing the conference and opening the convention of the Oregon State Music Teachers' Association.

Interspersed social and musical events will include two concerts by ensemble groups, two special luncheons and a dinner with state presidents of Western states presiding, a concert by the Portland Junior Symphony with Jacques Gerschkovitch conducting.



Humberto Allende



Jorge Blondel



Prospero Prado



Hector Corigoytia



Alfonso Letellier



Domingo Wilson



Rene Astaburuaga



Alfonso Leng



Adolfo Allende

CHILEAN COMPOSERS SHOW NOTABLE AND VARIED TALENT

Some of Their Works Have Been Heard at Modern Music Festivals, But Most of Them Remain Unknown Outside of South America — Eleven Leaders Listed

By NICOLAS SLONIMSKY

DESPITE the extraordinary facilities provided by the radio and the gramophone for musical intercommunication, musicians of distant countries have to rely on the printed sheet and universality of recognition to make their music known. Thus, a composer established in one country may be a meaningless name in another. The reader of foreign music journals is kept in a state of constant astonishment by finding special articles devoted to "distinguished composers" whose names and music are utterly unfamiliar even to a most diligent researcher.

Of course, many times the distinguished composers referred to are favorite sons, or friends of the editor who gives them a boost in his journal. But sometimes really talented composers remain for years embedded within their geographical frontiers, as if the radio had never been invented.

Among South Americans, Chilean musicians show extraordinary and diversified talents. Some Chilean composers have been represented at modern music festivals, but the majority is quite unknown to the outside world. A centre of musical and artistic activities in Chile is the University of Chile at Santiago and many musicians have been enabled to print their works through the publishing enterprise of that university.

A brief review of the activities of Chilean composers, in the order of their seniority, should prove interesting.

Prospero Bisquertt Prado was born in Santiago on June 8, 1881. He has composed much symphonic music and an opera. He writes in a grandiloquent style with luscious harmonies erected on sonorous pedal points. His approach to music is romantic, and he makes little use of the native stock of melos and rhythm.

List of Works. Orchestral: *Preludio Lírico* (1910); *Pastoral Poem* (1918); *Primavera Helénica* (1919); *Taverna al Amanecer* (1924); *Procesión del Cristo de Mayo* (1931); *Destino* (1935); *Noche Buena* (1936); *Himno de la Fundación Santa María* (published by Senart). Opera: *Sayeda*, in two acts, first performed in Santiago on Sept. 21, 1929.

Alfonso Leng was born in Santiago on Feb. 11, 1884, and studied dentistry and music simultaneously. In fact, for the last ten years he has been professor in a dental clinic, a curious and possibly unique combination of professional pursuits. Of German ancestry, Leng leans towards the great romantic tradition and strives to overcome the prevalent Italianate tendencies of South American music.

List of works. Orchestral: *Three Preludes*; *La Muerte de Alsina*, first performed on May 26,

1922, in Santiago; *Fantasia* for piano and orchestra, first performed August 28, 1936, in Santiago. Piano pieces: *Fantasia quasi Sonata*; *Canto de Invierno*; 2 *Otoños*; 10 *Lieder* to German texts. Chamber Music: *Andante* for strings and piano.

Carlos Isamitt was born in Rengo, March 13, 1885. Like Leng, he, too, combines two professions. He is one of the foremost painters of the impressionistic school in Chile, and has held a professorship in the School of Fine Arts since 1927. His musical language presents a curious mixture of modified Debussyism and quasi-Schönbergianism. While his orchestral music and songs are literal and pictorial, his writing for the instruments is distinguished by a quality that the Chilean critics define as abstract. An interesting example of native rhythms and melodies used as subject matter in an "absolute" form is his *Evocación Araucana*, constructed as a three-movement Sonata.

List of Works. Orchestral: *Friso araucano*; *Canciones errantes* for voice and orchestra. Chamber Music: Three string quartets; quintet. Piano Pieces: *Childhood Scenes* (44 pieces).

Humberto Allende is one of the few Chileans who get into the "regular" musical dictionaries. He was born in Santiago on June 29, 1885, studied violin and voice as well as composition, and subsequently became a teacher of all these musical disciplines. His most successful medium is in the stylization of native folk music. His harmonies tend toward Parisian elaboration, and his rhythms, when not determined by the native lilt, are often clipped in the style of the early Stravinsky.

List of Works. Orchestral: 3 *Tonadas*, with chorus; *Escenas Campesinas Chilenas*; *La Voz de las Calles*; *Concerto* for cello and orchestra. Many songs and piano pieces; also textbooks on harmony and composition.

Adolfo Allende was born in Santiago in 1892, and studied mathematics at the University of Chile, and piano at the Conservatory. His music has a folklore flavor, but the form is usually very strict. Many of his smaller works

are written expressly for the use of students and beginners.

List of Works. Orchestral: *Dee la infancia*. Chamber Music: *Quintet*. Piano pieces, songs, pedagogical pieces.

Samuel Negrete was born in Santiago on Dec. 18, 1893. He studied mathematics, architecture, and music, and is now teaching mathematics and music. His style is definitely French, and the evocation of a mood, rather than purely musical considerations, is his chief concern. His compositions are short and acrid in expression.

List of Works. Orchestral: *Symphonic Scenes*, first performed in Chile on July 2, 1934. Chamber Music: Two string quartets. Piano pieces, *Paisajes*.

Domingo Santa Cruz Wilson was born in La Cruz on July 5, 1899. His professed predilection for contrapuntal forms finds its expression in his chamber music. The titles of his short instrumental pieces show an irrepressible urge towards a musical pictorialism.

List of Works. Chamber Music: String quartet; Piano pieces; *Vignettes*; five *Tragic Poems*, also songs.

Hector Melo Corigoytia was born in Santiago on Oct. 30, 1899. He studied engineering, together with music, and as performer is equally proficient on the violin and on the piano. It is difficult to tell whether he considers music or mining engineering his chief profession. His compositions are mostly impressionistic with a sort of Satie-like twist for humor shown in such titles as *Anachronistic Poem* or *Vernal Hallucinations*.

Jorge Urrutia Blondel was born in La Serena on Sept. 17, 1905. He studied in the University of Chile before going to Europe where he spent his time profitably as a pupil in music of Nadia Boulanger, Charles Koechlin and Vincent D'Indy in France, and Hindemith in Germany. He now teaches harmony at the University of Chile, and edits the musical section of the Chilean art maga-

zine, *Revista de Arte*.

Rene Amengual Astaburuaga was born in Santiago on Sept. 2, 1911. He studied with Humberto Allende. His compositions include many short pieces with evocative titles, couched in the usual Parisian harmonies.

Alfonso Letellier was born in Santiago on Oct. 4, 1912, and is the youngest of the Chilean composers on our list. He has written a considerable number of works, of which only a *Little Suite* for orchestra has been performed even in his native country. He is now at work on a piano concerto.

ANNOUNCE LISTS FOR BERKSHIRE FESTIVAL

Boston Symphony to Give Six Concerts in August Under Serge Koussevitzky

STOCKBRIDGE, MASS., May 20.—Before sailing for France for his vacation, Dr. Serge Koussevitzky, conductor of the Boston Symphony, announced the complete programs to be given at the fifth annual Berkshire Symphonic Festival at Tanglewood in August.

The new shed will be inaugurated on the evening of August 4, with a program including Beethoven's Ninth Symphony and excerpts from a Bach cantata. The Cecilia Society Chorus of Boston, Arthur Fiedler, conductor, will join with the orchestra in this inaugural program.

There are already more than 1,000 memberships according to the festival office. Members assure themselves of admission at the minimum rate, secure preferred seats, and will have the privilege of attending a rehearsal of the orchestra at Tanglewood at no charge.

Complete programs for the entire festival follow:

Thursday Evening, August 4, at 8:30

Bach
Chorus from the cantata 'Ein Feste Burg'
Bach
Chorale from the cantata 'Ein Feste Burg' (The audience to join with the chorus in the singing of the second verse.)
Beethoven.....Symphony No. 9 in D Minor
Cecilia Society, Arthur Fiedler, Conductor and Soloists.

Saturday Evening, August 6, at 8:30

Haydn.....Symphony in E Flat No. 99
Debussy.....Symphony No. 1 in E Minor
Sibelius.....Symphony No. 4 in E Minor
Sunday Afternoon, August 7, at 3:30
Mozart.....'Eine Kleine Nachtmusik'
Brahms.....Symphony No. 4 in E Minor
Copland.....Music for the Theater
Ravel.....'Ma Mère l'Oye'
Respighi.....'The Pines of Rome'
Thursday Evening, August 11, at 8:30
Wagner.....'Die Walküre'
Introduction to Act III, 'The Ride of the Valkyries';
Final Scene
Wagner.....Act III, 'Siegfried'
Soloists to be announced

Saturday Evening, August 13, at 8:30

Beethoven.....Symphony No. 6, 'Pastoral'
Henry Hadley
Andante tranquillo from Symphony No. 3 in B Minor
Tchaikovsky
Symphony in B Minor, 'Pathetic'

Sunday Afternoon, August 14, at 3:30

Schumann.....Symphony in B Flat, No. 1
Sibelius.....'Tapiola', Tone Poem for Orchestra
Brahms.....Symphony No. 2 in D Major

Music by Carlos Isamitt.
A Fragment from a Suite,
Showing the First Few
Measures of Part I, a
Nocturne



POPULAR CONCERTS BEGIN IN BOSTON

Arthur Fiedler Conducts the Symphony in Initial Pro- grams of Series

BOSTON, May 20.—The series of concerts known as "Pops", employing a large orchestra of Boston Symphony players under Arthur Fiedler, the regular conductor of these events, began on May 4, and have included various novelties in the ensuing concerts. This is Mr. Fiedler's ninth season as conductor.

He has offered various novelties of classic literature, including Mozart's Serenade for Eight Wind Instruments (K. No. 388), played by Louis Speyer



Arthur Fiedler, Who Conducts the Boston "Pops"

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and Jean Devergie, oboes; Manuel Valerio and Rosario Mazzeo, clarinets; Raymond Allard and Ernst Panenka, bassoons, and Willem Valkenier and Walter MacDonald, French horns. The performers gave the work excellent publication. In addition there also appeared on the program the Overture to 'The Marriage of Figaro' together with a miscellany by Grieg, Ravel, Rubinstein and others.

'Snow White' Fantasy Played

On the program of May 4 he placed a Fantasy on tunes from 'Snow White and the Seven Dwarfs' by Peter Bodge, and 'Swing Stuff' by Robert McBride, instructor in Bennington College. The most significant score offered at this concert was the Kodaly 'Dances of Galanta'.

Mr. Fiedler also offered an excerpt from Ippolitoff-Ivanoff's 'Caucasian Sketches', works by Nicolai, Grieg, Saint-Saëns, Chabrier, Tchaikovsky, Brahms and a comparatively little known waltz by Josef Strauss. Manuel Valerio, one of the Boston Symphony's trio of clarinetists was the soloist in McBride's 'Swing Stuff'.

Milo-Moise Goldstein, 'cellist, and Mary Vincent Fox, pianist, continue their series of programs devoted to the classics for this combination of instruments. These artists play with unusual understanding of the requirements of ensemble performance, and their most recent program listed Beethoven's Sonata, Op. 102, No. 1; the Bach Suite in E Flat for unaccompanied 'cello, and the Boccherini Concerto in B Flat.

GRACE MAY STUTSMAN

Iturbi Conducts in Buenos Aires

BUENOS AIRES, May 13.—José Iturbi conducted a symphonic concert in the Teatro Colon last night which was marked by enthusiastic applause for him and noisy disapproval of Shostakovich's 'Nose' suite. The audience, which booed after the modern Russian's music, welcomed the conductor and violin soloist, Zino Francescatti, cordially.

Jagel to Sing in South America

Frederick Jagel, tenor of the Metropolitan Opera Company, sailed on April 30 for Buenos Aires to appear at the Colon Opera. He was to arrive at the Argentine capital on May 17 and remain until July 16. Under the baton of Tullio Serafin Mr. Jagel will appear in fifteen performances, which will include 'Aida', 'L'Amore dei tre Re', and Boito's 'Mefistofele'.

HOFMANN WELCOMED IN LONDON RECITAL

Lily Pons and John Brownlee Appear in Benefit Program —Kathleen Long Heard

LONDON, May 15.—Josef Hofmann, pianist, gave a recital in Queen's Hall in celebration of his golden jubilee before a festive audience that occupied all available room. He played Beethoven's G Major Concerto, the Schumann Concerto, and a group of works by Chopin superbly. The applause was thunderous.

At the annual concert in aid of Queen Charlotte's Maternity Hospital, Lily Pons and John Brownlee, both of the Metropolitan Opera in New York, attracted a large and demonstrative audience. Miss Pons sang music from Rossini's 'The Barber of Seville' and with Mr. Brownlee, the duet from act three of 'Rigoletto', and other works.

Kathleen Long, English pianist, gave a sonata recital with the violinist Adila Fachiri. An interesting novelty on the program was a Sonata by Bengt de Törne, played for the first time in England. Törne is a pupil of Sibelius.

The Australian tenor, Alfred O'Shea, a protégé of Melba, gave a recital recently, and a concert of chamber music was played by the Brosa String Quartet. The program was devoted to works by Marthe Servine.

A Russian program was offered at the Arts Theatre Club by Aksarova, a singer, and the pianist Phillipowsky. The accompanist was Adolph Hallis. Works by Tchaikovsky and Mussorgsky were offered.

Aranyi Plays with Neel Orchestra

The Czech pianist, Juliette Aranyi, played for the first time in London, assisted by the excellent Boyd Neel String Orchestra, with Boyd Neel conducting. Miss Aranyi played two Mozart Concertos which were most enthusiastically received. The orchestra contributed a Concerto Grosso by Handel and an agreeable little Symphony by Abel.

Walter Rummel, pianist, in a group by Bach (adapted by himself) as well as in groups by Chopin, Debussy and Liszt showed variety of tone and genuine sense of poetry which brought out the best in these works. Regina Schein, Swiss 'cellist, gave a most successful second recital; she has a feeling for style and an imaginative grasp of the character of the music. D. H.

FOURTH CONCERT GIVEN BY PORTLAND SYMPHONY

Cook Conducts Works by Handel, Rameau, Bizet and Wagner— Singers Give Programs

PORTLAND, ME., May 20.—The fourth concert of the 1937-'38 season was presented by the Portland Symphony on April 28, in the Portland City Hall Auditorium under Dr. Russell Ames Cook.

An interesting work was the Concerto for Organ and Orchestra by Handel, with Alfred Brinkler at the console. Other compositions were 'Midsummer Night's Dream', music by Mendelssohn; 'Ballet Suite' by Rameau, edited by Mottl, 'Danse des Bouffons' by Rimsky-Korsakoff, and works by Bizet, Weinberger and Wagner.

The Portland Polyphonic Society together with the Boston Polyphonic

Singers sang choral music in Frye Hall on April 26. The Boston Singers, led by Homer Whitford and accompanied by Florence Fernald, were heard in three groups, and the Portland Polyphonic Society was directed by Alfred Brinkler and accompanied by Constance Rundlette.

Members of the Portland district of the Maine Federation of Music Clubs were guests of the Portland Rossini Club, the MacDowell, Marston and Kotzschmar Clubs when they held the sixth annual convention in the Immanuel Baptist Church on April 30. Agens Skillin Tibbets director, presided at both the afternoon and evening sessions. Mrs. Evelyn Fogg Alcott addressed the group at the afternoon session on "High Lights of 'The Ring' Operas." E. F. B.

SAN CARLO OPERA ENDS N.Y. FORTNIGHT

Crowded Houses Hear Eleven Operas Presented at Centre Theatre

The San Carlo Opera Company completed its two-weeks engagement at the Centre Theatre on the evening of May 15, with a performance of 'Il Trovatore'. In the course of the fortnight, performances were given of eleven operas: 'Aida', 'Madama Butterfly', 'Faust', 'Il Trovatore', 'Carmen', 'La Bohème', 'Cavalleria Rusticana' and 'Pagliacci', 'Lohengrin', 'Samson et Dalila' and 'Rigoletto'. Of these, there were two hearings each of 'Madama Butterfly', 'Il Trovatore' and 'Carmen'. The operas were all sung in their original languages. Capacity houses were the order of things and at some of the performances there were several hundred standees.

Carmela Ponselle, mezzo-soprano, made a guest appearance as Carmen on the evening of May 8. Norina Greco was heard for the first time in New York with the company as Leonora in both performances of 'Il Trovatore'. Lucille Meusel also made her first New York appearance as Gilda in 'Rigoletto'. Both singers created excellent impressions. Lyuba Senderowna, contralto, sang Azucena and also as Ortrud, proving highly satisfactory in both roles. Maru Castagna, contralto, sang Carmen for the first time in New York with this organization and also appeared as Azucena in 'Il Trovatore'.

The artists heard in the eleven operas given included Bianca Saroya, Leola Turner, Norina Greco, Lucille Meusel, Hizi Koyke and Alice Homer, sopranos; Charlotte Bruno, Lyuba Senderowna, Marion Selee, Mildred Ippolito, and Maru Castagna, mezzo-sopranos and contraltos; Dimitri Onofrei, Enrico Mancinelli, Aroldo Lindi, Francesco Curci and Franco Perullo, tenors; Mario Valle, Mostyn Thomas, Arturo Monti, Stefan Kozekevich and Fausto Bozza, baritones, and Harold Kravitt and Natale Cervi, basses. Carlo Peroni conducted; incidental dances were by Lydia Arlova and Lucien Prideaux. Luigi Raybut was stage director.

Fritz Fall to Conduct WPA Orchestra in Philadelphia

Fritz Fall, former conductor of the Vienna Volksoper, will conduct the WPA orchestra in Philadelphia on June 5, with Wolfgang Rebner as soloist in the new Toch Piano Concerto.

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Lyric Soprano

PRESS HIGHLIGHTS

A voice of good natural quality.—
New York World-Telegram.

The singer's appearance, stage presence and natural voice quality were pleasing.—*New York Herald-Tribune.*

Her musicianly efforts with Handel's "Care Selve" are to be admired.—*New York Sun.*

A voice naturally of good quality, true pitch and careful phrasing... admirably clear enunciation.—
New York Times.



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New York City

CARNEGIE HALL
New York City
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"The Triumph of St. Patrick")

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Gloria

PERKINS

Violinist

"Flexibility of bowing, clean intonation, careful phrasing, musical intelligence."—*New York Times.*

"Played Vitali and Mendelssohn work with consistent purity of intonation and with no little verve."—*New York Herald-Tribune.*

"She essayed the difficult Mendelssohn 'Concerto in E Minor,' a composition before which adult performers have been known to quail, but her victory over its intricacies was complete."—*Washington (D.C.), Eve. Star.*

"One of the sensations of the evening."—*Binghamton (N. Y.) Sun.*

RECENT APPEARANCES

National Symphony
Orchestra (2 Times)

Richmond Symphony
Orchestra

Reading Symphony
Orchestra (2 Times)

Town Hall, New York
City (2 Times)

Waldorf-Astoria Hotel,
Diaz Series, New York



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"Playing with precision, delightful nuance and praiseworthy rhythm."—*New York Evening World.*

"Delightful. Miss Weymer pleases with her personality as well as her playing every moment while she is on the stage."—*Binghamton (N. Y.) Press.*

"Skillful execution... delightful program."—*Minneapolis Journal.*

"Brilliant and faultless technique displayed with such charm and grace. A perfect musical evening."—*Dubuque (Ia.) Telegraph-Herald and Times.*

"Demonstrated the versatility of the instrument. Tone colorings such as only the harp can produce."—*Grand Forks (N. D.) Herald.*

"Her stylistic authority and agile fingers, coupled with a lovely tone quality brought a veritable crescendo of variety and interest."—*Syracuse Herald.*



CONCERTS: Many Choral Organizations Are Heard

WITH the season almost over, annual spring concerts and choral events predominated in the fortnight's calendar. Among those appearing were the Music School Settlement, the Down Town and Golden Hill Glee Clubs, the New York University School of Education, the College of St. Elizabeth, the Freiheit Gezang Farein, and the People's Chorus. The Oratorio Society gave Bach's 'St. Matthew' Passion in the nave of the Cathedral of St. John the Divine for the second time. The League of Music Lovers added another to the list of chamber orchestras. Bruce Boyce and Newell C. Fitzpatrick appeared in vocal recitals. The League of Composers demonstrated electrical instruments of music and Ralph Kirkpatrick was heard in a harpsichord recital.

Music School Settlement Gives Concert

The Music School Settlement gave its annual spring concert in the Town Hall on the evening of May 4. Mario Di Bonaventura, violinist, opened the program with a Handel Menuet and a movement from a concerto with the Junior Orchestra, conducted by Fannie Levine. Other soloists were Nina Lugovoy, Anthony Di Bonaventura, Alice Rosenberg, who played two of her own compositions, Lottie Lautmann, Marilyn Gold, Harriet Wingreen, Harriet Goldsmith, Saul Blecker, Lawrence Ellman, Anna Friedman, Grace Hendler, Livia Flocco and Fred Katz. The chorus, trained by Allan Hinckley, sang a Handel work with the orchestra; Gene Solniker, soprano, sang the Schubert-Liszt 'Die Allmacht' also with orchestral accompaniment; and the orchestra, conducted by Melzar Chaffee, played Weber's 'Oberon' Overture. B.

Down Town Glee Club and Golden Hill Chorus at Carnegie Hall

The Downtown Glee Club of 200 men's voices and the Golden Hill Chorus of approximately the same number of women singers, gave a concert together for the first time at Carnegie Hall, under Channing Lefebvre, on the evening of May 4. Frank Scherer was the accompanist, and Harold Friedell assisted at the organ. An orchestra of good size added its services. The concert was repeated the following night.

Both choruses participated in the opening section of the program—Palestrina's 'Adoramus Te, Christe'; Johann Strauss's 'Wine, Woman and Song'; 'Laudamus', an old Welsh tune, and four scenes from Elgar's 'The Black Knight'.

The Golden Hill Chorus sang Horatio Parker's 'Seven Greek Pastoral Scenes' with Marie Curtis, soprano, and Helen Harrington, contralto, as soloists, and the Down Town group was heard in unaccompanied folk tunes of German, Czechoslovakian, Welsh and English origin. Walter Schiller was soloist in the Welsh air, 'All Through the Night'.

'The Black Knight', one of Elgar's first notable choral works, is describable as a symphony for chorus and orchestra. It has color and power, and the choruses seized upon dramatic opportunities offered and sang the work with conviction and resonance of tone. Their responses were sure, vigorous, and of a praiseworthy unanimity, and the tone qualities of the various choirs were admirably balanced. W.

Electrical Instruments Demonstrated by League of Composers

A program devoted to a demonstration of Music and Electricity was presented by the League of Composers at the Town Hall Club on the evening of May 5th, with Dr. Orestes H. Caldwell acting as chairman. It proved to be an enlightening exhibition of the developments of recent years in utilizing electricity in evolving musical instruments.

After Joseph Schillinger had revealed



Bruce Boyce



Ralph Kirkpatrick

the possibilities of the Hammond Organ, Clara Rockmore, with Nadia Reisenberg at the piano, gave a demonstration of the Therman Space Controlled Instrument, playing Bloch's 'Meditation Hebraïque', Ravel's 'Pièce en forme de habanera' and Korngold's 'March of the Night Guard'. Nicolai Berezowsky did similar service for the Miessner Electric Violin, playing a Melodie by Bloch. The capacities of the Therman Electric Finger Board Instrument were demonstrated by Leonid Bolotine and those of the Miessner Electronica by Victor Mamma, and the attention of the audience was called briefly to the Miessner Electronic Tympani, Guitar, Music Box, Tuning Fork and Mini-Piano.

Finally Anton Rovinsky played the 'Oiseaux tristes' by Ravel and Four Hungarian Gypsy Dances by Bartok on the Miessner Electronic Piano, but the difficulties with the highly temperamental electric current, due apparently to the proximity of the elevators, became insuperable after he had begun Bartok's 'Allegro barbaro', forcing him to abandon the attempt to play it and the 'Berceuse' and 'Disenchantment' from Stravinsky's 'Fire Bird'.

An audience made up largely of professional musicians was manifestly intensely interested in the demonstrations, albeit there were many who expressed a preference for the tonal timbres of the finer orthodox instruments. C.

St. Elizabeth Glee Club Gives Concert

The College of St. Elizabeth Glee Club gave a concert in the Town Hall of the evening of May 6, under the leadership of Frederic Joslyn. The club sang works by German, Tirindelli, Robertson, Bach, Kramer, Bridge, Messenger, Gounod, di Lasso, Leoni, Daniels, Sjöberg-Balogh, Pestalozza, Smith and Mascagni. A special group performed compositions by Mitchell, Nevin and others. Axeline McKinlay and Ursula Gabryelski played piano duets by Philipp and MacDowell. Miss McKinlay was the club accompanist. The audience was cordial. A.

Dean Dixon Makes His Debut with Chamber Orchestra

Dean Dixon, Negro conductor, made his local debut with the chamber orchestra of the League of Music Lovers in the Town Hall on the evening of May 7. Three works on the program were by Bach: the Suite in B Minor for flute and strings; the Third 'Brandenburg' Concerto; and the Piano Concerto in D Minor, in which the soloist was Vivian Rivkin. The flutist of the suite was Ruth Freeman. Mr. Dixon also conducted the Handel Concerto, Grosso, Op. 6, No. 12 and the Corelli 'Christmas' Concerto. Z.

Freiheit Gezang Farein Celebrates Anniversary

The Freiheit Gezang Farein, a mixed chorus of 250 voices gave a concert in Carnegie Hall on the evening of May 7 in celebration of its fifteenth anniversary, conducted by Max Helfman. The chorus sang in Yiddish, its program covering the repertoire which it has developed in the last fifteen years. A group of choral works by Jacob Schaefer, former conductor of the chorus, was followed by compositions by Eisler, Siegmeyer, Lustgarten, Dav-

idenko and Mr. Helfman. A choral pantomime by him called 'Benyomin the Third' formed the second half of the program. B.

Claudia Volta in First New York Recital

Claudia Volta, lyric soprano, gave her first recital in New York on the afternoon of May 8 when she was friendly received by an audience of good size. Miss Volta stressed the operatic in her program including Lia's Air from Debussy's 'L'Enfant Prodigue', an aria from Handel's 'Radamisto', one each from Mozart's 'The Marriage of Figaro', Rossini's 'William Tell' and Puccini's 'Madama Butterfly'.

Lieder by Schumann, Brahms, Grieg, and other works by Stradella, Arne, Rummel, Kountz, and Johnson, completed the list. She revealed a voice that was notable for power and the richness of its timbre in the lower register; it had likewise a brilliance and flexibility, but her interpretations were wanting in imagination. Giuseppe Bamboschek was the skilled accompanist. Y.

Ralph Kirkpatrick Plays Bach on the Harpsichord

Ralph Kirkpatrick, harpsichordist, gave an all-Bach program in the Town Hall on the evening of May 9, playing the 'Italian' Concerto, the Chromatic Fantasy and Fugue and the 'Goldberg' Variations.

Mr. Kirkpatrick proved to be a discerning and sensitive artist with an exemplary technique. His performance of the 'Italian' Concerto was a model of good taste and impeccable musicianship. The Andante was shaped with imagination and a fine feeling for its lyricism, and the concluding movement, Presto, had vigor, warmth and directness of statement. The variety of color and the amount of tone Mr. Kirkpatrick evoked from an instrument with such a restricted range in both aspects, was remarkable.

In the Chromatic Fantasy and Fugue he fashioned the fugue splendidly, building with sure skill to a climax unusually rich for the medium. But one drawback must be chronicled and that through no fault of the artist's: the size of the auditorium mitigated against clarity, and in complex passages sounds ran together, overlapped and became blurred. More intimate surroundings would have given Mr. Kirkpatrick's finely-wrought playing the setting it deserved. The audience, though of a moderate size, was warmly appreciative. W.

New York University Organizations Give Benefit Concert

Musical organizations of New York University gave a concert in the Town Hall on the evening of May 11, for the benefit of the Lowell Mason Scholarship Fund. Taking part were the Women's Glee Club, Frank H. Luker, conductor; the Men's Glee Club, Luther W. Goodheart, conductor and the Symphonic Band, Ernest S. Williams, conductor. All three are from the School of Education. The program included items for the band by Berlioz and Smetana and a final group of pieces by Mr. Williams. Choral numbers for men's voices were by Bach, Schubert, Saar, Palmgren, Morley and Gastoldi, and for the women's section, By Després, Palestrina, Mr. Luker, Kodaly and others. Vocal solos were sung by William Schollenberger and Marcus Griffin. N.

Bruce Boyce Gives Recital

Bruce Boyce, baritone, who had been heard with the Women's Symphony in Verdi's Requiem, gave a song program in the Town Hall on the evening of May 12, with Walter Golde at the piano.

Mr. Boyce strengthened the impression made at his former hearing of a careful and intelligent artist and he also displayed interpretative ability of a high order. The voice itself is not one of striking individuality and there are some flaws in the manner of production, but in spite of these,

the singer made his program interesting.

Handel's 'Honor and Arms' is an excellent show piece and requires singing that is both virile and fluent, both of which qualities Mr. Boyce supplied. The aria from Verdi's 'Macbeth', 'Pieta, Rispetto, Amore' seemed less striking but it met with success. Schubert's 'Dem Unendlichen' and 'Verklärung' were both well projected and Wolf's 'Der Musikanter' particularly well done. Incidentally, Mr. Boyce not only has the faculty for clear enunciation but also knows how to pronounce German. The audience, one of size, was generous in its applause. D.

People's Chorus Celebrates Its Twenty-Second Anniversary

At a 'Spring Song Festival' in Carnegie Hall on the evening of May 10, the People's Chorus of New York, L. Camilieri conducting, with the assistance of sixty members of the New York Philharmonic Symphony, celebrated its twenty-second anniversary with a choral and orchestral program.

The chorus is composed simply of young men and women who "like to sing and desire to advance in their ability to read and sing music fluently." The group made a colorful picture. Banked upon the stage, the women in white, with red roses forming a spot of color at their throats, and the men in evening dress, a black nucleus in the centre, their singing reflected credit upon the training of Mr. Camilieri.

The program began with the Overture to 'Die Meistersinger', played by the orchestra, then the chorus and orchestra offered the stirring 'Hear Thou Our Prayers' from Boito's 'Mephistopheles'. Three excerpts from Saint-Saëns's 'Samson and Delilah', the 'Chorus of Philistines', 'Dance of the Priestesses of Dagon', and 'The Spring with Her Dower', the first and third sung in English by the chorus, prompted much applause. The audience joined in several well-known airs, and music by Johann Strauss, Wagner, Rossini and Belioz completed the program. W.

Elizabeth Pizzera Sings in Steinway Hall

Elizabeth Pizzera, soprano, gave a recital in Steinway Hall on evening of May 10, with Marian Brownell at the piano. Nervousness hampered her in the opening group, but as she progressed in her recital she developed more poise.

She sang first, Paisiello's 'Chi Vuol la Zingarella'; 'Vedrai Carino' from Mozart's 'Don Giovanni'; 'Veh Calmo, O Ciel' from Rossini's 'Otello' and Leoncavallo's 'Mattiinata'. The acoustics of the hall did not reveal her voice in its best estate, though she managed much of the music with charm. She possesses a pleasant stage manner and appearance. Other works upon her program included the 'Air de Lia' from Debussy's 'L'Enfant Prodigue' and airs from 'Faust', 'La Sonnambula' and 'Manon Lescaut'. W.

Church Choir Festival Held in Carnegie Hall

A church choir festival sponsored by the Municipal Art Committee of New York brought performances of music from two ancient chants of Israel to the hymn 'America' and included between these extremes works by Palestrina, Gibbons, Byrd, and others. The festival was held in Carnegie Hall on the evening of May 2.

Choirs drawn from the city and surrounding towns participated. After an organ prelude played by Dr. T. Tertius Noble, Moses Rudinow, cantor of Temple Emanu-El, sang the Israelite chant 'Prayer for Dew', the 'Shir Hasirim' from Solomon's 'Song of Songs', the present-day 'O Rock of Israel' by Ernest Bloch and Lazare Saminsky's 'Lord God of Israel'.

The Paulist Choristers, conducted by Father William J. Finn, sang a 'Laudate Dominum' by Aichinger. Palestrina's 'Agnus Dei', 'Gloria', and 'Tu Est Petrus',

(Continued on page 33)

Paderewski Playing His Minuet in Screen Debut



A Glimpse of 'Moonlight Sonata' with Paderewski at the Piano

FILMED abroad several years ago, 'Moonlight Sonata', with Ignace Jan Paderewski cast as himself and playing the piano more extensively than it has been played by any great artist for the screen in past adventures of the kind, would seem to have caught on at the Little Carnegie in New York, where it has been showing since May 9.

The photography is British, the locale supposedly Sweden. The forced landing of an airplane brings the great pianist into the lives of a group of typical movie folk and his playing of the so-called 'Moonlight' sonata of Beethoven straightens out a love

affair for two young people, acted by Charles Farrell and Barbara Green. Marie Tempest, once a star of the spoken stage, and Eric Portmann are the other chief participants.

Besides playing informally, as in the picture above, Paderewski gives a recital in which he presents Chopin's A Flat Polonaise, Liszt's Second Hungarian Rhapsody, and the first movement of the Beethoven sonata that supplies the title for the film. His acting is natural, his speech clear (the film is entirely in English) and his playing, if not impeccable in all of its technical details, is worthy of his fame.

BALTIMORE MUSIC CLUB ENDS FIFTEENTH YEAR

Treble Clef Club Marks Twentieth Anniversary—Handel Choir Offers 'The Seasons'

BALTIMORE, May 20.—The Baltimore Music Club, Mrs. G. Franklin Onion, president, closed its fifteenth season with a business meeting and election followed by a recital on April 30 at the Southern Hotel. Samuel Antek, violinist, of New York, as visiting artist with Evalyn Swartz at the piano, played sonatas by Handel and Brahms. Elsa Baklor, soprano with assistance of Le Roy Evans at the piano, sang a group of Lieder among which was a manuscript by Hugo Weisgal, local musician. Wilbur O. Nelson, baritone, with Le Roy Evans, accompanist, sang operatic arias. Elinor R. Warren's 'The Sirens' was given its first local hearing by the Baltimore Music Club Chorus, Franz Bornschein, conductor, Sarah Stulman at the piano.

The Treble Clef Club, Herbert J. Austin, director, and the assisting pianist, Else Melamet Schmidt, presented a program which marked the twentieth anniversary of this musical organization, on May 4.

The Handel Choir sang under A. Lee Jones as part of the National Music Week celebration at the Peabody Institute on May 3. Haydn's oratorio 'The Seasons' was performed.

At a concert marking the close of its twenty-fourth year, the male chorus of the Baltimore and Ohio Glee Club under Ivan Servais's baton, with Charlotte

Reed, accompanist, gave a capacity audience pleasure at the Lyric on May 5.

Dorothea Constance Ortmann, pianist, the daughter of Otto Ortmann, director of the Peabody Conservatory of Music, played an exacting program at Cadoa Hall on May 12. A large audience found the sincere attitude of the pianist an admirable feature, for she revealed artistry without over stressing individuality of expression.

F. C. B.

BIRMINGHAM FUND DRIVE

Begins at Close of Season—Plans for Concerts in 1938-'39 Listed

BIRMINGHAM, Ala., May 20.—The close of the sixth season of the Birmingham Civic Symphony brings in its wake the Spring drive to raise funds for the 1938-'39 season.

A large corps of volunteer workers is conducting a lively campaign to pledge subscriptions, donations and special gifts for the support of the resident symphony next year, with a budget enlarged to permit an expended program of activity.

The Birmingham orchestra is conducted by Dorsey Whittington, pianist and director of the Birmingham Conservatory of Music. He is assisted by Ottokar Cadek, violinist, associate conductor and concertmaster. The orchestra numbers eighty musicians.

A subscription course of five Tuesday evening concerts for Birmingham has been announced, with a pair of matinee concerts for school children. This educational program may be increased to five in view of local interest displayed in the project.

ELGAR'S 'KING OLAF' SUNG IN WINNIPEG

Philharmonic Choir and Orchestra Conducted by Sadler—San Carlo Gives Operas

WINNIPEG, May 20.—The Winnipeg Philharmonic Choir of 160 voices, and an orchestra conducted by Herbert J. Sadler gave a fine performance of Elgar's 'King Olaf' on April 18. The large audience assembled in the Auditorium was very appreciative of the work of the choir and soloists. The title role was sung by Stuart Wilson, tenor, of London. The other soloists were Sigrid Olson and Olga Irwin, sopranos; Edward A. Forrest, baritone; Paul Bardal and Harold L. Scarth, basses.

Nelson Eddy, baritone, was greeted by a record Winnipeg audience when he gave a recital here on April 25 before an audience of over 7,200. Theodore Paxson was accompanist.

The San Carlo Opera Company gave four performances on April 18, 19, and 20, with a matinee on the 20th in the Walker Theatre. The operas presented were 'Carmen', 'La Traviata', 'Faust', 'Cavalleria Rusticana', followed by 'Pagliacci'. Carlo Peroni conducted.

The Manitoba High School Orchestra, composed of 300 students from Winnipeg and 150 from rural schools, gave its annual program in the Amphitheatre rink on April 21. P. G. Padwick is the conductor and organizer of the orchestra. Olga Irwin, soprano, was the assisting soloist.

The eighteenth annual meeting of the Manitoba Music Teachers' Association

was held on April 19 and 20 in the Royal Alexandra Hotel. At a luncheon on the 20th Rev. W. G. Martin was the guest speaker. Stuart Wilson of London, one of the adjudicators for the Manitoba Musical Festival, also spoke. Mary L. Robertson was elected president, succeeding Allan A. Vickers.

The University of Manitoba Music Alumni have been organized for the purpose of furthering the university music examinations.

Fred M. Gee has announced the following artists to be presented in the Celebrity Concert Series next season, 1938-39, in Winnipeg. All events will be held in the auditorium: The Minneapolis Symphony, Fritz Kreisler, violinists; Richard Tauber, tenor; John Charles Thomas, baritone; Rosa Tentoni soprano, in joint recital with Gaspar Cassado, 'cellist; Enid Svantho, contralto; Bartlett and Robertson, duopianists; Bidu Sayao, soprano, Richard Bonelli, baritone in joint recital with Mischa Levitzki, pianist; The Comedian Harmonists, Mercado's Mexican Tipica orchestra.

The Augsburg College choir of Minneapolis under Henry P. Ospeth delighted a large audience on May 2 in First English Lutheran church. The University of North Dakota Madrigal Club gave a program on May 14 in Grace United church. The audience was enthusiastic in its reception of the visiting singers. Hywel C. Howland conducted.

The Winnipeg Chamber Orchestra, Frank Thorolfson, conductor, gave a splendid program on May 11 in the Music and Arts Building concert hall. The assisting artists were W. H. Gregory, bass; Irene Diehl and Bohdan Lechow, violinists.

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The Artist and His Field — Still No Crowding at the Top

That the field of the musical artist is over-crowded, like every other professional field, seems to be taken for granted. But the trite saying that there is always room at the top applies nowhere more pertinently than to music. At a time when it appears that there are too many struggling for a foothold in concert and opera, there are too few boxoffice attractions. Radio, similarly, is at one and the same time a world of too many and too few. Though the many have cause to complain of limited opportunities, there are opportunities that cannot be made the most of because the few are not sufficiently numerous. And what is perhaps of most concern to the entire profession is that opportunities not exploited at the right time may cease to be opportunities. From a scarcity of boxoffice attractions may result an actual shrinking of the field.

In all of this is a paradox that is particularly maddening to those who are devoting themselves to music and getting nowhere in particular. Why are opportunities going to waste when all that they ask, as musicians, is opportunity? The blunt, honest, answer, of course, is that they are not "boxoffice." But why? Is that their fault or the fault of their management or the fault of the public? The artist would be wise to rule out the last of these contingencies entirely. The public is entitled to its preferences. And if, for any special reason, or no discernible reason at all, it chooses to take to its heart other artists who may seem to an individual aspirant for its favor to be inferior or at least not materially better, that is the public's privilege.

Where management is concerned, the artist can be sure of one thing. No manager will want to submerge boxoffice talent. In almost every case,

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every artist on his list would be helped if he could create a demand for a new star—any new star. The notion that if some new singer or instrumentalist comes up, another must go down, can have no justification when there are too few at the top. A great new soprano—or pianist—or violinist—could come upon the scene today and the dates that could be obtained for that artist would interfere little or not at all with the bookings of other highly successful artists of the same type.

* * *

What many artists may fail to realize is that not only does a striking success create dates, but so far as many such dates are concerned, there is no such thing as substituting a moderate success for the striking one. In this there is nothing that is peculiar solely to music. The power of "the big name" is the same in every walk of life, the cultural ones not excluded. Nor is this solely to the detriment of artists who somehow fail to acquire the position held by the very few. In these times of Artist Courses everywhere, it is not to be forgotten that the big name which vitalizes a particular course may be the very thing that makes that course sufficiently popular to justify its maintenance, thereby opening the way for the engagement of the others of less widespread celebrity who find places in the same series.

The seasoned and resourceful manager can do many things for an artist, not only with respect to booking, but in supervising suitable "build-ups." But it is the public's response to what the artist has to give that determines whether or not that artist is to become one of the few or remain with the many. A few years ordinarily serves to determine this, with or without the "lucky breaks" that do occur. Where the few stand there is no present likelihood of over-production. The field would be a better one if there were more artists of their popular appeal. The competition, like the congestion, is chiefly at the bottom, rather than at the top of the ladder.

Festival Time

America's Spring and Summer festivals again bespeak the sound health of the country's music. At this writing the American Music Festival at Rochester and the May Festival at Ann Arbor, two of the important events that have become fixtures, are already history, and the Westchester Festival, which has made a notable record in spite of its proximity to the city of New York, with that city's glut of every species of music, has just been concluded. The Bethlehem Bach Festival and the Westminster-Talbot festivals are at hand. In the Middle West, the Evanston festival is in progress and Ravinia is preparing for another span of musical activity.

This is only the beginning for a long summer of music, to embrace such outstanding orchestral seasons as those at the Hollywood Bowl, the Dell in Philadelphia, the Stadium in New York and Boston Symphony's in the Berkshires. Opera, operetta and ballet, as well as symphonic and choral music, have come to fit into the summer picture as naturally as golf or swimming. Now taken for granted are activities such as those at Chautauqua, where the variety of events is such as to resemble a cross-section of an ordinarily diversified music year.

In the making for the summer a year hence is what promises to be the most stupendous music festival ever held anywhere in the world—the six-months' program that Music Director Olin Downes of the New York World's Fair is planning for the 1939 Exposition. San Francisco, too, undoubtedly will have an important music program at its Exposition. The prospect is a stimulating one, from whatever angle it is surveyed.

Personalities



Irene Jessner (Left), Soprano of the Metropolitan, with Mana-Zucca in Miami, Where Miss Jessner Included a Group of the American Composer's Songs in a Recital

Sibelius—A medal for distinguished service was recently bestowed upon Jean Sibelius, Finnish composer, at the 157th annual convention of the Grand Lodge of Free and Accepted Masons of the State of New York.

Martinelli—The National Institute of Immigrant Welfare has presented to Giovanni Martinelli a scroll of honor as "a distinguished citizen of foreign birth who has made significant contributions to American life".

Kreisler—The French government has created Fritz Kreisler a commander in the Legion of Honor. Mr. Kreisler, who became automatically a German subject through the Austrian Anschluss, is the first German under the Nazi regime to receive this distinction.

Stueckgold—Departing momentarily from grand opera, Grete Stueckgold, soprano, formerly of the Metropolitan Opera, took a lesson in crooning from Bing Crosby, recently, and appeared on his music hall program over an NBC network.

Lehmann—After having been compelled to withdraw from a performance of "Der Rosenkavalier" at Covent Garden, Lotte Lehmann recently turned the tables by making a last minute appearance when the same opera was substituted for Mozart's "Die Entführung" because of the illness of another artist.

Schuster—At the close of the Philharmonic Symphony's season, Joseph Schuster, its first 'cellist, invited the other members of the 'cello choir to a party. At the last moment, it was discovered that there were twelve and Mrs. Schuster made a thirteenth! However, although the party was restricted to the lower reaches of the string section, the problem was solved by inviting John Barbirolli, 'cellist.

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PHILHARMONIC-SYMPHONY REDUCES ITS DEFICIT

**Marshall Field Reads Report of Season
—Expenditures Decrease to Less
Than \$600,000**

The Philharmonic-Symphony Society of New York held its annual meeting on May 9 in Steinway Hall. Marshall Field, president, was in the chair and read the report for the ninety-sixth season, in which he stated that at the beginning of the current season, the budget for the society called for total expenditures of approximately \$607,000, with a gross deficit of \$150,000, and a net deficit of \$72,000. Expenditures have been reduced to a little less than \$600,000, the gross deficit to \$111,000 and a net deficit to \$34,436.76. The Three Year Maintenance Fund will therefore be called upon for less than \$35,000.

The following five trustees were elected to serve for the coming year: Clarence H. Mackay, Mr. Field, Charles Triller, Paul D. Cravath and Robert H. Thayer. Mr. Thayer replaces Frederic A. Juilliard, who died on June 30, 1937.

The following eight directors were elected to serve for four years, seven to replace sustaining members, and one musical member: Courtlandt D. Barnes, Jr., William C. Breed, Paul D. Cravath, Edwin T. Rice, Robert H. Thayer, Thomas J. Watson, John A. Warner, and Mischel Piastro. Mr. Piastro is the concertmaster of the orchestra.

MACDOWELL CLUB PLANS YOUNG ARTISTS CONTEST

**Competition Scheduled for October—
Winners to Be Presented in
Recital at Club's Expense**

The MacDowell Club will hold its seventh annual Young Artists Contest in October.

The object is to provide a public appearance in New York City for gifted, young professional artists. Contestants will be presented in recital at the MacDowell Club Auditorium without expense.

Pianists, violinists, 'cellists or harpists entering the contest must be prepared to play from memory a complete recital program and one concerto. Singers must be prepared to perform a program of standard works in three languages, English, German and either French or Italian. Chamber music organizations must be prepared to play a program of three standard works.

The contest is open only to students who have not appeared in public recital. Contestants must not be over thirty years of age. Applications must be filed before Sept. 30 and must be accompanied by a letter of recommendation from a teacher or musician of acknowledged standing.

FRANCE'S SUMMER SEASON

**Opera, Concerts and Festival Events
Planned for June and July**

Opera, concerts and other musical events fill the calendar of musical dates announced for French cities and resorts during the summer months. In June the festival at Evian will occur and the festival at Malo-les-Bains begins on June 5. Berlioz's 'Requiem' will be given in the Court of Honor of the Invalides in Paris on June 15. An international music competition is planned for Annecy on June 18 and 19.

Versailles will be the setting of a

week's festival on June 19-26, with ballets in the Rock Gardens. Vichy opens its season of opera and concerts on July 1, which will also see the opening of dramatic and lyric performances at La Baule. The festival of the Faucigny bands will occur in La Roche sur Yon on July 3. Musical events will enhance the re-dedication of the Cathedral of Rheims on July 9 and 10 and on July 16-18 an international costumed music festival will take place in Nice.

NEW OFFICERS ADDED TO MUSICIANS FUND

**Mrs. Astor Re-elected President, Mrs.
Sloane and Mrs. Rosenthal
Named Vice-Presidents**

At a joint meeting of the directors and auxiliary board of the Musicians Emergency Fund in Steinway Hall on the afternoon of May 11, Mrs. Vincent Astor was re-elected president, Mrs. John Sloane and Mrs. Moriz Rosenthal were named vice-presidents, and Samuel L. M. Barlow, a director.

The other officers and directors who were re-elected are Walter Damrosch, chairman of the board; Harry H. Flagler and Mrs. Christian R. Holmes, vice-presidents; Gordon S. Rentschler, treasurer; Thomas K. Finletter, secretary; Mme. Yolanda Mero-Irion, executive director; Mrs. Astor, Paul D. Cravath, Mr. Damrosch, Mr. Flagler, Ernest Hutcheson, Hermann Irion, Mr. Rentschler, Ernest Schelling, Mrs. Frederick Steinway and Chauncey Stillman, directors, and Mr. Flagler, Mr. Irion and Mr. Schelling, finance committee.

Mrs. Astor revealed that the fund has 121 musicians on its rolls who required regular weekly assistance and 3,179 who received intermittent aid. Between Jan. 1 and May 1 employment totaling \$67,738.04 had been obtained, while private placements since the organization began six years ago were \$470,347.29.

The directors passed a resolution of condolence over the death of Mrs. Ernest Schelling, who was one of the five founders of the fund, with Mme. Mero-Irion, Lucrezia Bori, Olga Samaro and Mrs. Ernest Hutcheson.

Fund for Mills Memorial Library at University of Wisconsin

MADISON, WIS., May 20.—The University of Wisconsin School of Music has established a fund for the Charles H. Mills Memorial Library in memory of the late director of the School, who held the position from 1914 until his death in 1937. The committee in charge plans to augment the music library by procuring complete editions of certain composers, and to move the library to more commodious quarters. A bronze plaque will designate the memorial to Dr. Mills.

Piano Teachers Elect Officers

The Piano Teachers Congress of New York met on May 5 in Steinway Hall and elected the following new officers: Elizabeth Robertson, president; Mrs. Howard D. Brundage, vice-president; Mrs. Amelia Faustini, second vice-president; Mrs. Robert Allen, recording secretary; Mrs. Mary Evans-Huber, corresponding secretary, and Miss Julia Dobler, treasurer. The guest speaker was Charles Haubiel, who spoke on 'The Composer and His Publisher'. Mrs. Selby, a member of the congress, spoke on 'Student Recitals—Their Form and Value'.

What They Read Twenty Years Ago

MUSICAL AMERICA for May, 1918



At Springfield: from the Left, José Mardones, Marie Sundelius, Louise Homer and Marion Green



At Cincinnati: Eugene Ysaye (Left), Clarence Whitehill and Edgar Stillman-Kelley

FESTIVAL TIME IN AMERICA!



Dr. Frederick Stock at Ann Arbor

Pretty Good

Lucien Muratore of the Chicago Opera, together with his wife, Lina Cavalieri, has sold two-and-a-half million dollars worth of Liberty Bonds.

1918

Requiescat

The funeral of Claude Debussy took place from his home on the Avenue du Bois de Boulogne in the greatest simplicity, according to the wishes of the composer. He expressed the desire that his remains should leave the house without discourse, without flowers, without music and that there be no eulogies and small mention of him in the papers.

1918

Good Business

Alma Gluck has asked everyone who owns one of her records to send her a dollar for the Red Cross. As the sale of the artist's records amounts to well over a million a year, if everybody complies with her request, the result will be a considerable sum.

1918

Have They?

Since the War broke loose women players have been more and more in evidence in orchestras in England. But lately the question has been asked, have they made good?

1918

WOMEN MUSICIANS ASK ARTISTIC RECOGNITION

**Committee at First Mass Meeting
Proclaims Right to Employment Opportunities**

At the first mass meeting of the six-weeks old committee for the recognition of women in the musical profession, held in Steinway Hall on the morning of May 18, opportunity of employment for professional women musicians was proclaimed as a right.

Nearly 125 women musicians heard invited speakers and officers of the group discuss organizational plans and programs. Antonia Brico, conductor of

the New York Women's Symphony, protested against alleged existing prejudice. Jean Schneider, the committee's director of organization, said that the two main considerations were recognition of women's rights within the Musicians Union and bringing the problem to public attention.

Other speakers were Ruth Wilson, director of public relations; Mary Drier, vice-president of the Women's Trade Union League; Felicia Lauria, secretary of the Consumer's League; Catherine Newton, financial secretary of the committee, and Isobel Soule of the League of Women Shoppers.

METROPOLITAN BOARD ELECTS NEW CHAIRMAN

Cornelius N. Bliss Succeeds Cravath
as President—Other Officials
Retain Places

At a recent meeting of the board of directors of the Metropolitan Opera Association, Cornelius N. Bliss was unanimously elected chairman of the board, succeeding Paul D. Cravath, who resigned at the meeting. Mr. Cravath, who has been serving both as president and chairman of the board, retains the former office.

All the other officers were re-elected to fill their places on the board, the personnel of which is as follows: Henry Rogers Winthrop, vice-president; Edward Ziegler, secretary; Frank Garlich, treasurer; Earle R. Lewis, assistant secretary, and Edward Johnson, general manager.

ESSEX COUNTY SERIES SOLOISTS ANNOUNCED

Smallens to Conduct Orchestra of
Eighty-five—Newark Stadium
Equipped for Concerts

NEWARK, May 20.—An orchestra of eighty-five musicians will play for the concerts to be presented by the Essex County Symphony Society in the City Schools Stadium, beginning June 6, with noted soloists, Mrs. Parker O. Griffith, president, announced recently. Alexander Smallens will conduct the first three of the four concerts and Grace Moore will be soloist at the first one. On June 14, Efrem Zimbalist, violinist, and Mischa Levitski, pianist, will be the soloists.

In an operatic program on June 21, a Metropolitan Opera Quartet will appear and on June 28 Paul Whiteman and his orchestra with special soloists will present an all-American program. More than 20,000 seats will be provided in the stadium and amplifying equipment is being installed. Fourteen organizations are cooperating in this third summer series.

Music Teachers Association Issues Proceedings

OBERLIN, O., May 20.—The 1937 volume in the series of Proceedings issued by the Music Teachers National Association has appeared. It contains papers and addresses on themes ranging from musicology and psychology to piano teaching and children's voice training. Committee reports deal with college music, church and choral music, community music and other subjects. The volume is the twenty-first to be edited by Karl W. Gehrkens of the Oberlin Conservatory of Music.

New York Auditions of Piano Tournament to Open on June 1

New York auditions in the fifth annual national piano playing tournament, sponsored by the National Guild of Piano Teachers, will be held at the Hotel Biltmore from June 1 to 4. Irl Allison is president of the Guild. More than 350 pianists are expected to take part. Competitors do not receive prizes but get certificates of rating.

Birmingham Plans Its First Chamber Music Festival

BIRMINGHAM, May 20.—Birmingham's first Chamber Music Festival, dedicated to the memory of Edna Gockel Gussen, will be given at the Little Theatre on Oct. 7, 8, and 9 under the sponsorship of the Birmingham Chamber Music Society. Participants will be a

PORTLAND PREPARES FOR STADIUM SERIES

Concert Dates, Conductors and
Soloists Forecast — Club
Reports on Symphony

PORTLAND, ORE., May 20.—The dates of concerts, the conductors chosen, and soloists to appear during the Stadium season of the Portland Philharmonic, James J. Richardson, manager, are as follows: José Iturbi, July 11; Willem Vandenburg with the William F. Christensen Ballet, July 18; Macklin Marrow with Richard Crooks, July 25; Eugene Goossens with Daniel Ericourt, pianist, Aug. 1; Richard Lert with Rose Colombi, soprano, Aug. 8, and Artur Rodzinski, Aug. 15. Dr. Bruce Baxter, Arthur L. Fields, Aaron M. Frank, Herman D. Kenin, John A. Laing, James J. Richardson, Lois Steers, Helen West Stone and Moe M. Tonkin constitute the recently augmented board of directors.

A committee from the City Club, with W. C. McCulloch as chairman, made a vitally important report concerning the "organization and maintenance of the Portland Symphony". The report covers twelve pages in the club's weekly bulletin. After the Symphony Society decided to suspend concerts for two years, owing to financial difficulties, this committee engaged in active research for several weeks. When comparisons in length of season, salaries of musicians and endowment income were made with records of fourteen other major orchestras the most marked difference was found in the endowment fund column, which, in Portland, is only 1% of the needed income.

In order to prevent disbandment of the orchestra the committee recommends an immediate drive for funds to supple-

ment the ticket sale, urging the Symphony Society to continue as sponsors, expressing the opinion that it would be unwise to accept the proffered W. P. A. subsidization. Among other recommendations were an increase of the musicians' salary; selection of directors of different representative groups; the exchange of conductors, engagement of renowned soloists, broadcasting concerts; purchasing and renting more music, and soliciting endowment funds.

string ensemble under Ottokar Cadek, violinist; Elizabeth Gussen and Minnie Carr, soloists; the Curtis String Quartet, Lois Greene Seals, pianist, and a wind ensemble from the Birmingham Civic Symphony. Music by Brahms, Debussy, Bethoven, Bach, Mozart, Tchaikovsky, and Schubert will be played on the four programs.

WORLD'S FAIR TOPIC AT FEDERATION LUNCH

New York Club Members Hear Downes
Discuss Plans—Mass Chorus
to Sing at Biennial

Plans for music at the World's Fair, including the presentation of several symphony orchestras, opera productions by the Metropolitan and other projected organizations, and a cross-section of music in American life were tentatively outlined in a brief speech by Olin Downes at a luncheon of the New York Federation of Music Clubs in the Hotel Great Northern on May 20. Mr. Downes revealed no definite details, but said that the committee of which he is director would insist on quality as well as on comprehensiveness.

Mrs. Edgar Stillman-Kelley discussed the chorus of at least 3,000 which will sing at the fair, after participation in the great massed chorus at the National Federation Biennial in Baltimore in 1939. Dr. John Warren Erb, assistant professor of education at New York University, told of the progress of this chorus, which he will direct. Dr. Douglas Moore, associate professor of music at Columbia University, suggested that at least one work sung by this chorus should be by an American

woman composer. Mrs. Edmund H. Cahill, newly elected president of the federation, presided jointly with Mrs. Kelley.

'Carmen' in Concert Form

'Carmen', in concert form, closed the fourteenth season of the Portland Junior Symphony, with Jaques Gershkovitch as conductor, on April 23. The soloists were Anne Ruth Toreson, Harry Steele, Jr., Michael Guban, Ruth H. Laird, Neil Pairan, William Elliott, Marion Munger, Crystalee Pelay and William Savage. Organists and choir-masters from Oregon, Washington, Idaho and British Columbia attended the first Northwestern Regional convention of the American Guild of Organists, May 1-2. Lauren Sykes is dean of the Portland chapter. Walter Eichinger, Joseph Michaud, Wallace Seely, Walter G. Reynolds, William R. Boone and Mr. Sykes gave organ recitals. Frank J. Mirding, Carl Paige Wood, Hans Hoerlein and Edward Parsons led the discussions. The vocalists were Virgil Day, tenor; the a cappella choir of the Portland Bible Institute, directed by Willard R. Hallman and the Hinson Memorial Church choir under Lauren Sykes. Daily programs arranged by Leah Leaska, Federation chairman, and Nelle Rothwell May, Music Teachers' chairman, in the Meier and Frank auditorium, were a feature of Music Week.

JOCELYN FOULKES

JOCELYN FOULKES

NEW FRIENDS ANNOUNCE CARNEGIE HALL SERIES

Small Orchestra Organized to Present
Works Rarely or Never Heard

The small symphony orchestra now in process of formation by the New Friends of Music under the leadership of Fritz Stiedry will inaugurate a series of six concerts in Carnegie Hall on Feb. 23, 1939, according to an announcement made recently by I. A. Hirschmann, president and founder.

The series, which will be devoted mainly to rarely heard symphonies of Haydn and a complete cycle of Bach concertos for two, and three and four pianos, will be given Sunday afternoons at 5:30. The concerts are a supplementary season following the New Friends regular season at the Town Hall.

The orchestra, which will be known as the New Friends of Music Orchestra and which will have a personnel of about forty is being built as a permanent instrument for the performance of symphonies and concertos originally designed for a small orchestra. It is also hoped that a number of Haydn symphonies, never publicly played anywhere in the world and which have been withheld for generations by their custodians in Budapest, will be played here for the first time.

The concerts both in the Town Hall and at Carnegie Hall will be conducted by Mr. Stiedry.

STOESSEL TO CONDUCT CHAUTAUQUA CONCERTS

To Assume Direction of All Music at
Resort—Little Symphony to Be
Led by Barrère

Albert Stoessel has been chosen by Chautauqua Institution for his sixteenth year to conduct a series of thirty symphonic concerts and to assume the direction of all the music at the western New York lake resort.

The Chautauqua Symphony, of which Mischa Mischakoff is concertmaster, will play on Sunday afternoons and evenings, Tuesday, Wednesday, Saturday evenings and on Saturday mornings. Ten of the concerts are to be broadcast, over the National Broadcasting System. Preceding the concerts of the Orchestra is a series by the Chautauqua Little Symphony conducted by Georges Barrère.

All concerts are given in the semi-out-door Amphitheatre with a seating capacity of 6,000 and will take place during the months of July and August. The Mischakoff String Quartet, Mischa Mischakoff, Harry Glickman, Nathan Gordon, and Georges Miquelle, will appear in a series of three chamber music recitals. The Chautauqua Choir of 250 voices is under Walter Howe.

BUSONI SOCIETY FORMED

Philadelphia Group Organizes to Aid
Cause of Composer—Dent Lectures

PHILADELPHIA, May 20.—A Busoni Society has been formed in this city, for the purpose of stimulating interest in his works through recitals, lectures, and performances of his larger works.

Officers of the society are: Edward J. Dent of Cambridge University, honorary president; Michael Zadora, president; George F. Boyle and Morton Howard, vice-presidents; Henri Elkan, treasurer, and Anne Brock, secretary. Honorary members include Artur Bodanzky, Mary Louise Curtis Bok, Rudolph Ganz, Leopold Godowsky, Hans Kindler, Serge Koussevitzky, Karl Krueger, Pierre Monteux, Eugene Ormandy, Wilfred Pelletier, Artur Rodzinski, Leopold Sacher, Olga Samaroff, Stokowski, Josef Szigeti. Dr. Dent, who knew Busoni well and is the author of a biography of the composer, spoke under the society's auspices on April 3, discussing his work as pianist, pedagogue and composer. W. E. S.

Vienna to Hold International Competition

VIENNA, May 15.—During the "Vienna Art Weeks" falling between May 27 and June 11, an international competition will be held for singers, pianists and orchestra players. The judges will be Prof. Orel, Hermann Abendroth, Hans Knappertsbusch, Prof. Nordio (Bologna) Ernst von Dohnanyi (Budapest), Georges Georgescu (Bucharest) and Josef von Turczyński (Warsaw). G. DE C.

Bobbs-Merrill to Publish Lehmann Autobiography in America

Bobbs-Merrill & Company have acquired the American rights to the autobiography of Lotte Lehmann, soprano of the Metropolitan Opera. The English edition of Mme. Lehmann's life story has just been published by George Routledge & Sons in London where it is called 'On Wings of Song'. Bobbs-Merrill & Company have scheduled it for early fall publication.

Leipzig Stages a Chamber Opera by Antonio Lualdi

First German Performance of 'La Grancevola,' Put on by Wolfram Humperdinck Makes Favorable Impression — Bell Problem in 'Parsifal' Solved

By GERALDINE DECOURCY

LEIPZIG, May 2.

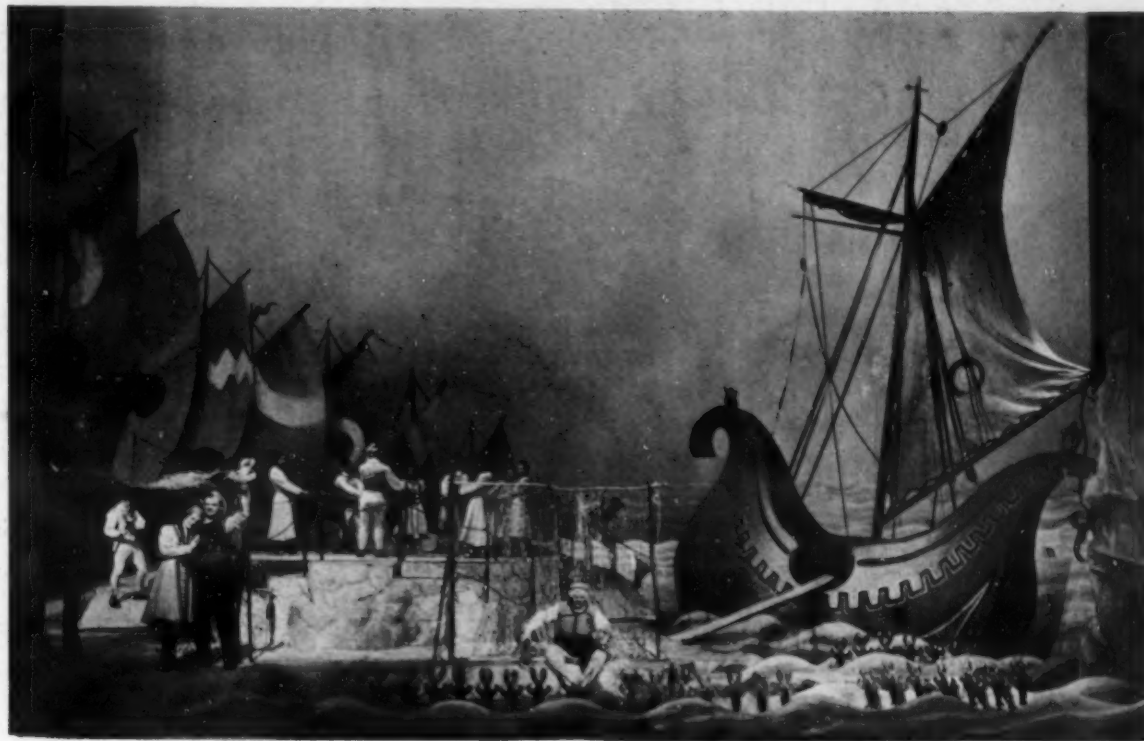
THE first German performance of Antonio Lualdi's one-act chamber opera 'La Grancevola' was given at the Leipzig Opera recently as the modern centerpiece in a triple bill of Italian works that included revivals of Wolf-Ferrari's 'Secret of Suzanne' and Puccini's 'Gianni Schicchi'.

The very attractive little work was completed in 1930 and was broadcast in concert form by the Leipzig Radio Station in January, 1936, under the direction of the composer. The present performance, however, made a much more favorable impression, thanks undoubtedly to the charming staging which was the work of Wolfram Humperdinck, son of the composer of 'Hänsel und Gretel', and a collaborator of Max Reinhardt during the latter's American production of 'The Miracle'.

Lualdi, who is director of the Naples Conservatory of Music and the parliamentary representative of the Italian Syndicate of Musicians, wrote his own libretto on a theme borrowed from Riccardo Bachelli which plays on the old Italian belief that the soul of a lobster is moved by music. Taking this fancy as his dramatic point of departure, Lualdi proceeded to develop a sparkling, rapidly-moving little musical farce around a pair of young lovers and a sentimental old Lothario who is cured of his passion and marital ambitions by a dip in the sea and the massed onslaught of a company of music-mad lobsters lured to the surface by the strains of the love duet.

The tonal phraseology in which the gay little tale is so expertly couched has the improvisational note struck by old Italian comedy, copiously punctuated by all the major accents of modern orchestration inserted with the sure, swift touch of the contemporary musician with a leaning for the deliberately grotesque when thinking in terms of woodwinds and brass. Nevertheless, the music in the main has the polished flow of the Italian hand and ends with a brilliant Dalmatian folk-dance known as the "Kolo" which carries the finale to a rapid, dashing close. Lualdi was present and received a warm ovation from the enthusiastic audience.

Another interesting news item in the Saxon metropolis is the achievement of



A Scene from Lualdi's 'La Grancevola'. Produced in Leipzig

Atelier E. Hoenisch

the Leipzig Radio Station in recording the carillon of the Benedictine Abbey Church in Grüssau in Silesia which plays the four tones (C-G-A-C) used by Wagner for the bells in Parsifal. All the German opera houses, including Bayreuth, have been trying for years to find a solution for the bell problem

in Parsifal without too much of the artificial cacophony of mechanical agencies and electrical devices. When some inquiring spirit discovered that the Grüssau bells played the prescribed sequence, no time was lost in perfecting their recording for use particularly in radio performances of Parsifal. The record-

ing was extremely difficult because of the fact that the bells are mounted in two towers 150 feet high and sixty feet apart, but after months of effort and technical experimentation, sixty-eight disks were made which are said to reproduce the tones of the bells with astonishing fidelity.

PENNSYLVANIANS' MUSIC PLAYED IN HARRISBURG

Program, Largely Devoted to Works by State Composers, Conducted by Raudenbush, Ends Year

HARRISBURG, May 20.—On May 9 in the Forum of the State Education Building the Harrisburg Symphony, George King Raudenbush, conductor, closed its season with a concert in which especial prominence was given to Pennsylvania musicians. The first part of the program consisted of works by Pennsylvanians and the soloist was Beveridge Webster, pianist, who was born in Pittsburgh and who played, as part two of the program, the Brahms D Minor Concerto.

Part one contained 'Washington's March', 'Enraptured I Gaze' and 'My Days Have Been So Wondrous Free' (oldest American secular composition), by Francis Hopkinson, born in Philadelphia; 'The President's March' by

Philip Phile, a resident of Philadelphia, and an 'American Suite' for strings by Charles Wakefield Cadman, who was born at Johnstown. Arrangements were sung by the Harrisburg Symphony Choir, Walter G. McIver, director, of 'Old Folks at Home' and 'Camptown Races' by Stephen Foster, and 'A Day in Venice' by Ethelbert Nevin, born at Edgeworth. The audience responded with hearty applause to every part of the program. After the concerto the applause was especially vigorous and persistent and Mr. Webster played as an encore Chopin's Etude in C Sharp Minor, Op. 10 No. 4, which seemed a felicitous choice to follow the Brahms.

Next season there will be two concerts by the Philadelphia Orchestra, Eugene Ormandy, conductor. They will form a part of the regular concert

course of five concerts by the Harrisburg and the two by the Philadelphia Orchestra. Soloists with the Harrisburg Symphony will be Amparo Iturbi, pianist; Albert Spaulding, violinist; Sigrid Onegin, contralto; and Vita Vronsky and Victor Babin, duo-pianists. The final concert will be a choral festival in which the Harrisburg Symphony Choir will participate.

L. M.

Chicago Society Presents Freer Opera

CHICAGO, May 20.—The Italy America Society presented the opera 'The Brownings Go to Italy' by the American composer Eleanor Everest Freer at the Arts Club on May 11. The principal roles were taken by Freda Draper, Vernon Gerhardt, Evelyn Swert and David Johnson.

CHATTANOOGA HEARS CADEK MAY FESTIVAL

Votipka, Doe and Young Give Concert—Guest Soloists Join Chorus and Orchestra in 'Aida'

CHATTANOOGA, TENN., May 20.—An artists' concert on May 9, given by Thelma Votipka, soprano of the Metropolitan Opera, Doris Doe, contralto of that organization, and Willard Young, tenor, and a concert performance of Verdi's 'Aida' on May 11, with guest soloists and the Cadek Choral Society and orchestra, conducted by J. Oscar Miller, made up the sixth annual May Music Festival in Memorial Auditorium.

Besides the three singers who appeared in the opening concert, the cast of 'Aida' included Hubert Kockritz, Haskell Boyter, Vaughan Cornish and Roy Bethune. The opera was presented in slightly curtailed form. An audience estimated at 2500 heard it. At the artists' concert Miss Votipka and Miss Doe sang duets and solo groups of songs, and each sang an operatic aria. Mr. Young first sang 'O Paradiso' from Meyerbeer's 'L'Africana' and later a song group. At next year's May Music Festival, it is announced, 'Car-men' will be given.

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in

LONDON, JUNE 22, 1938

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American Conductor in Budapest



Karl Krueger, Conductor of the Kansas City Philharmonic, Leading the Budapest Orchestra in a Concert in Its Home City Before Going on an Italian Tour

Karl Krueger, American conductor of the Kansas City Philharmonic, recently conducted the Budapest Orchestra in a series of concerts throughout Italy. The tour began with a concert in Budapest on April 11, one of a subscription series in which Bruno Walter, Erich Kleiber and Wilhelm Furtwängler also participated. Mr. Krueger's scheduled concert with the Vienna Philharmonic was cancelled because of his desire not to be drawn into political controversy. He similarly declined offers to conduct at Salzburg and at the Vienna Opera.

On the program that he offered in Budapest Mr. Krueger conducted a Haydn Symphony, and in the American part of the program, the 'Afro-American' Symphony by William Grant Still, American negro composer. Both press and public

praised the work and Mr. Krueger's interpretation of it.

The subsequent tour of the orchestra in Italy included concerts in Padua on April 29; Verona, April 30; Modena, May 1; Milan, May 2; Como, May 3; Genoa, May 4; Rome, May 6; Naples, May 7; Ancona, May 8; a return engagement in Padua on May 9; Fiume, May 10; and one at Zagreb on May 12. After the last concert he sailed for the United States.

Albert Morini Visits New York

Albert Morini, European concert manager, arrived recently in New York. While here he will arrange with several artists for European appearances next season. He plans to bring European artists to the World's Fair in 1939.

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HARTFORD SYMPHONY ENDS WINTER SERIES

Gordon Conducts Saint-Saëns's Third Symphony and the Prelude to 'Parsifal'

HARTFORD, May 20.—Following upon the close of the major music season, the rising tide of local performance set in strongly last month and will come to the full during this. Native endeavor ever burgeons with the Spring in this city.

Although the Hartford Symphony will continue to play in various school auditoriums for a month or two, and then take to the Bushnell Park shell for the summer, its season nominally came to its close on April 10. This final concert had at least a sort of quantitative impressiveness suggestive of hail-and-farewell about it in the programming of Saint-Saëns's Third Symphony with its seven pillars and four-hand piano and organ porte-cocheres.

Jacques Gordon conducted the symphony without score, thereby outshining Theseus who at least had a thread to lead him safely out of the Labyrinth. Charles L. Slossberg and Samuel Gorsky were the elbow-to-elbow pianists and Walter Dawley took the organ sections.

Shapiro Plays Conus Concerto

The program also offered the Prelude to 'Parsifal', the Debussy 'Fêtes' and 'Nuages', which the orchestra performed excellently, and the Conus Concerto in E Minor, played by Eudice Shapiro, who is apparently making a specialty of it and who has it well polished by now.

Under auspices of the Musical Club of Hartford, Georges Enesco was heard here on April 7, to teach us that no matter how you elect to play a violin, the result will be pretty ravishing if you really have musical genius.

While Harold Berkley is not local in point of residence, his associations with the Hartford School of Music and the Hartford Oratorio Society inclined us to consider him as such at his appearance on March 31 with Marion Kahn Berkley, his wife and pianist, in a sonata recital. Of the Mozart Sonata in G Major (K 379), and the Franck A Major Sonata, the two gave excellent performances as they did in the Sibelius Sonatine in E Major. Three short pieces from Szymanowski, Burleigh and Sarasate, finished off the program in a pyrotechnic outburst.

Now in its thirty-first season, the Choral Club of Hartford, including some ninety male voices, gave its second concert of the year under Marshall Seeley at the Bushnell Memorial auditorium on April 22. The large audience gave every enthusiasm to the performance which offered everything from Brahms to 'The Cowboy's Life'. Wesley S. Griswold, accompanist, was assisted in two numbers by Carl Walton Deckelman, pianist and conductor of several large choral groups. Theodore Webb, baritone, was guest soloist, and proved especially rewarding in his moments of lighter balladry.

Hartt School Offers Concert

The first of the Spring concerts to be offered by local music schools was that of the Hartt School, which on April 23 presented its mixed chorus and string orchestra under Moshe Paranov, pianist and dean of the school. The chorus, which now has a membership of more than 150 singers, is open to all interested in singing, whether trained or un-

trained voices. Despite this free-for-all situation, it has been welded into a well-disciplined and largely effective group, capable of unusually commendable flexibility in view of its size. Royal Dadmun, baritone, now teaching at the school, was presented as guest soloist in songs and arias. Esther Nelson Ellison, organist, also took part in the program for which Irene Kahn was pianist-accompanist.

Glee clubs from Choate, Deerfield, Hotchkiss, Loomis and Taft preparatory schools gave their eighth annual joint concert at the Bushnell Memorial on April 16. Each presented a group of songs and then combined for four numbers directed by George C. Morgan of Taft.

Fritz Kahl led the combined orchestras in an instrumental interlude.

As part of the local Swedish-American Tercentenary observances, the Augustana College Choir was heard here on March 31. It was well received by a distinctly friendly audience, though its attainments were not those of Swedish college choirs which have sung here and astonished us before.

H. T. PARKER

NEW ONE-ACT OPERA GIVEN IN BALTIMORE

'Her Road to Glory', by H. P. Hopkins, A Story of the Civil War, Is Conducted by Martinet

BALTIMORE, May 20.—The initial performance of 'Her Road to Glory,' a one-act opera by Harry Patterson Hopkins, Baltimore composer, was given on May 10 at the Maryland Theatre.

The score is melodic, pleasantly conventional and abundantly sentimental. In a Civil War setting Lucille, a Southern belle; Lieutenant White, a Northern officer; Mr. Grayston, a plantation owner; Mrs. Grayston, his wife and hostess; Captain Trenwyth, Confederate officer; Aide-de-Camp and Zeb were represented by the following Baltimore singers: Mary Liberto, Stanley Matejski, Leslie M. Duvall, Constance Hejda, William Leach, Wilmer O'Brien and Daniel Mooney.

A large chorus gave color to several episodes of the score. The singing of the principals lacked conviction and the playing of an inadequate orchestra conducted at short notice by Eugene Martinet, left much for conjecture. The composer was called to the stage to acknowledge the friendly reception.

JESSICA DRAGONETTE

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THREE CHOIRS SING IN THIRD FESTIVAL

American Composers Represented in Three Concerts Given at Temple

A concert and two musical services made up the third annual Three Choir Festival given under the auspices of the Congregation Emanu-El at the temple on March 25 and 26 under the general direction of Lazare Saminsky, musical director of the temple. The festival was devoted to Latin music, old Russian music and contemporary American music. Dr. Roy D. Welch, of Princeton University, in an opening address, spoke of the two cultural forces in European music, Latin and Germanic.

The first concert on the afternoon of March 25 in the assembly hall ranged from ancient Byzantine and Roman chants through Palestrina, Frescobaldi and Pergolesi to Florent Schmitt. Mr. Saminsky conducted the Emanu-El choir in the first group, in which Dorothy Westra, soprano, Rita Sebastian, contralto, Zara Bennes, soprano, and Nathaniel Sprinzena, tenor, were soloists. The New York University Hall of Fame chorus, Alfred Greenfield conductor, sang works by Palestrina, Gastoldi, Horace Johnson, Mr. Greenfield and Douglas Moore. After a brief talk by Mr. Saminsky in which he drew parallels between the chants of various races, came an interesting selection of old Byzantine and Russian church music sung by Christos Vronides and the Byzantine Ensemble.

The final group, in which the temple choir returned, comprised Werner Josten's 'Hymnus to the Queen of Paradys', with Janice Kraushaar, contralto, as soloist; Earl MacDonald's 'Missa de Battale', the composer conducting, with Dorothy Westra, Miss Kraushaar, Henry Arthur and John Bacon as soloists; Ernest Bloch's 'May the Words'; Mr. Saminsky's 'By the Rivers of Babylon', an old Russian chant and two works by Moussorgsky, with Lucien Rutman and William Aubin added to the list of soloists. Gottfried Federlein, organist of the temple, was heard in solos.

The second program, devoted to American composers, was incorporated into the Friday evening service. Harvey Gaul of Pittsburgh played his 'Festive Prelude on Hebrew Harvest Themes' and 'Prayer of Thanksgiving' and conducted his chorus 'Blessed Be the Lord', a moving religious chant of dramatic power. Mr. Saminsky conducted the choir during the service in works by Bloch, Weisgall, Silver, Gideon, Jacobi, Burleigh and Sowerby.

On the morning of March 26 the new 'Sacred Service' by Isadore Freed, for baritone, chorus and organ, was performed by Moses Rudinow, cantor, the temple choir and Mr. Federlein. The composer is a native of Philadelphia. With this service the festival came to an end, having brought a notable range of religious and secular choral music to the ken of musicians.

Juilliard Students Give Program of Operatic Excerpts

Under the direction of Alberto Bimboni, a concert of operatic excerpts was given at the Juilliard Graduate School on the afternoon of April 22. Duets from Thomas's 'Hamlet', Puccini's 'Tosca', Rossini's 'The Barber of Seville', Verdi's 'La Traviata', and Gounod's 'Romeo et Juliette', as well as the trio from Act III and the Quintet from Act II of 'Carmen' were sung by Annabelle Ott, William Fletcher Smith, Emma Beldan, James Curtis, William Gephart, Eleanor Brownell, Raymond

Keast, Helen Van Loon, Roland Partridge, Virginia Condon, Martha Lipton, Carl Nicolas. Mr. Bimboni was at the piano. N.

ORATORIO SOCIETY IN MATTHEW PASSION

Stoessel Conducts Performance In Nave of Cathedral of St. John the Divine

For the second time the Oratorio Society of New York, conducted by Albert Stoessel, gave Bach's 'Passion According to St. Matthew' in the Nave of the Cathedral of St. John the Divine on the afternoon and evening of May 5. An audience of more than 4000 persons listened to the work in surroundings which deepened the effect of its reverential and awe-inspiring majesty. William Hain was the tenor narrator and Julius Huehn, baritone, sang the words of Christ. Other vocal soloists were Josephine Antoine, soprano; Lucille Browning, contralto; Arthur Kent, bass-baritone; and Floyd Worthington, baritone.

One of the most impressive features of the performance was the singing of certain chorales by the cathedral's choir of men and boys, conducted by Norman Coke-Jephcott, from a balcony at the rear of the nave. The other-worldliness of their singing was deeply moving. The instrumental soloists included Georges Barrère, flutist; Harry Glickman and Frederick Dvorchak, violinists; Joseph Emonts, cellist; and Miraslaw Leskow and Carlos Mullenix, oboists. Hugh Porter was the organist and Harrison Potter, the piano accompanist. The beauty of the Passion triumphed over adverse acoustic conditions; unfortunately the intricate detail of Bach's vocal and instrumental fabric was lost in the vast reaches of the church. But even if imperfectly, one could follow the development of the incomparable musical setting of the tragic story which moved Bach so intimately and personally. The performance was one marked by devotion and sincerity. S.

Maiers Are Soloists with Greenwich Orchestra

Edgar Schenckman conducted the Greenwich Orchestra in a Mozart program with Guy and Lois Maier as soloists in the Federal Music Theatre on May 11. The pianists appeared together in the Concerto in E Flat and Mr. Maier played the Concerto in C. Orchestral works comprised the 'Don Giovanni' Overture and the 'Haffner' Symphony. V.

Fritz Fall Conducts Federal Symphony

The Federal Symphony under the baton of Fritz Fall and with Wolfgang Rebner, pianist, as soloist, gave a concert at the Federal Theatre on the evening of May 8. The program included the Overture to Weber's 'Oberon', Toch's Symphony for piano and orchestra, with Mr. Rebner as soloist, Borodin's Second Symphony, and Liszt's 'Les Preludes'. The audience was large and warmly appreciative.

Fritz Mahler Conducts WPA Forces

Fritz Mahler conducted the Federal Symphony in a concert on May 15 with Hertha Glatz, mezzo-soprano, as soloist, in Gustav Mahler's 'Kindertotenlieder' in the Federal Music Theatre. The orchestral part of the program included Mozart's 'Serenata Notturna' in D for two small orchestras, Richard Strauss's 'Don Juan' and Brahms's Second Symphony.

Novelties on NBC Symphony Programs

IN his final concert with the NBC Symphony, Pierre Monteux listed new American works, by Emerson Whithorne and Hilda Emery Davis, Jon Cowley and John Powell. Mr. Powell was soloist in his own 'Negro Rhapsody'.

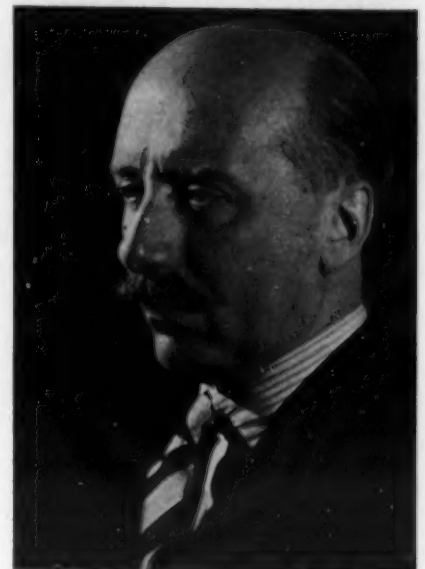
Sir Adrian Boult appeared a week later and introduced Walton's viola concerto in which William Primrose was soloist, and Aaron Copland's 'El Salon Mexico'.

Monteux Leads American Works

NBC Symphony, Pierre Monteux, conductor. Soloist, John Powell, pianist. Studio 8-H, Radio City. May 7, evening.

'Roman Carnival' Overture.....Berlioz
'Sierra Morena', Op. 50.....Emerson Whithorne
(First Performance)
'Waltz of the Absent-Minded Princess' and
'March of the Lunatic Puppets' from 'Crazy House' Suite.....Jon Cowley
(First Time in New York)
'The Last Knight'.....Hilda Davis
(First Performance)
'Negro Rhapsody'.....John Powell
Mr. Powell
Symphony in B Flat, Op. 20.....Chausson

The NBC Symphony celebrated Music Week by performing the works of four American composers, two of which were world premieres, and a third a first per-



Ray Lee Jackson

Sir Adrian Boult, Who Made His First Appearance at the Head of the NBC Symphony



Emerson Whithorne



Hilda Emery Davis

formance in New York. Of the music new to listeners in the East Jon Cowley's charming 'Waltz of the Absent-Minded Princess' proved by far to be most engaging in substance—and shadow. The orchestration of the two excerpts was by Theodore Weingand. The 'March' was typical of its title, amusing and deft, and both pieces were genuinely musical.

Mr. Whithorne was present to acknowledge the applause after the performance of his 'Sierra Morena', a sultry, rhythmic work as striped with color as a Mexican-Indian blanket; Miss Davis was also in the visible audience to receive applause after her symphonic poem, 'The Last Knight', was given. It is well-constructed and pleasing in idiom, but lacking in arresting musical ideas.

Mr. Powell played the piano part in his 'Negro Rhapsody' ably, and the fabric of well-known airs received a sympathetic reading at the hands of Mr. Monteux and his players. Mr. Monteux further demonstrated his engaging abilities as conductor and the responsiveness of the orchestra in the Overture and the Symphony. W.

Sir Adrian Boult Introduces Novelties

NBC Symphony, Sir Adrian Boult, conductor. Soloist, William Primrose, viola. Studio, 8H, Radio City, May 14, evening.

Comedy Overture.....Busoni
Symphony No. 7.....Beethoven
Viola Concerto.....Walton
Mr. Primrose
(First Time in New York)
'El Salon Mexico'.....Copland
(First Time in New York)

As he had appeared as guest conductor of the Boston Symphony in its home city

and in New York at a General Motors broadcast several years ago, Sir Adrian Boult was not entirely among strangers when he emerged on the platform to lead the NBC Symphony, to the applause of an invited audience. A tall, military figure, the musical director of the British Broadcasting Company approached his task in a brisk, businesslike manner and fashioned performances that were solid and well-ordered rather than brilliant. The Busoni and Beethoven works went their appointed way smoothly and with abundant vitality.

But it was in the two "first time" works of the program that the liveliest interest was aroused. Mr. Primrose, who now occupies the first viola chair in the orchestra, gave a superb performance of the Walton work, which, though composed a decade ago, had not previously been performed in New York. The work proved a grateful one, both for the instrument and for the listening ear. It is melodious, well constructed and handsomely scored, with much of variety and many touches of individuality. There were many recalls for the soloist.

Mr. Copland has gone Mexican with a vengeance in his new work, written last summer while he was a sojourner in the neighboring republic. It is a succession of dance tunes, some of which are honey-sweet, with an admixture of the dissonance of the day in their harmonization and with a variety of pulsatile effects in the instrumentation. Mr. Copland was present to bow. T.

Juilliard Students Heard in Concerto Series Concert

Students of the Juilliard Graduate School were heard in a concerto series in the school auditorium on the evening of May 14. The program began with the overture to Mozart's 'The Marriage of Figaro' conducted by Peter Page. Following this, David Stimer, pianist, was heard in Beethoven's G Major Concerto, with Jacques Lerner conducting. After the intermission, Bernard Greenhouse, cellist, played Dvorak's Concerto, Op. 104, with Frank Brief conducting, and the program closed with a performance of Prokofiev's D Major Violin Concerto with Hinda Barnett as soloist and Elie Singmaster conducting.

N.



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MUSIC WEEK EVENTS OCCUPY CLEVELAND

WPA and Fenn College Concert Offers American Music— Lecoq Opera Given

CLEVELAND, May 20.—The Federal Music Project and the music department of Fenn College gave a program dedicated to National Music Week at the Y. M. C. A. on May 6.

Lionel Nowak, director of music at the College, was soloist in Beethoven's Piano Concerto in C Minor with the Project orchestra under Rudolph Schueller. Schubert's Second Symphony, 'The Legend of John Henry' by Lamar Stringfield, and the 'Miniature' Suite by Mr. Nowak completed the program.

The Cuyahoga County Opera Association joined with the Project in a spirited performance of Lecoq's 'Girofla-Girofla' at St. Stephen's church on May 11. Principal roles were sung by Placida LaBadie, Maureen Decker, Frances Speith, Myron Ryan, Giuseppe Gentile, Bert Lange, Elroy Ward, Ted Korosy and Robert Giesinger. The artistic direction was in the hands of Mr. Schueller.

The final West Town recital was given by the Walden String Quartet assisted by Douglas March, 'cello, and Lawrence Stevens, piano. Brahms's Quartet in B Flat, the Schubert Quintet in C, and Schumann Quintet, Op. 44, were memorably performed.

The Cleveland Concert Course under the auspices of the Cleveland Museum of Art and the direction of Mrs. Emil Brudno, will present the following artists during the season of 1938-39: Jascha Heifetz on Nov. 4, Argentinia on Nov. 18, the Boston Symphony on Dec. 9, Yehudi Menuhin on Jan. 6, Vronsky and Babin on Jan. 20, Marian Anderson on Feb. 3, and Robert Casadesu on Feb. 17.

The University Singers of Western

Reserve University under the direction of James Aliferis gave a concert in the Museum on April 27. Contemporary choral music, including one premiere, Arthur Shepherd's 'Invitation to the Dance'; Stravinsky's 'Symphony of Psalms'; Hindemith's 'Kantate'; a transcription of a Greek Orthodox hymn; Randall Thompson's 'Two Odes of Horace' and Robert Delaney's 'Night' made up the program.

On April 24 a preview of the Bach Festival to be given at Berea, June 10 and 11, under the direction of Albert Riemenschneider, dean of the Baldwin-Wallace Conservatory of Music, was offered at the Museum. The a cappella choir and soloists from the Conservatory joined with Arthur Quimby, Curator of Music at the Museum, in a Bach program.

Elizabeth Stoeckler, soprano, and Lawrence Stevens, pianist, gave another in the series of West Town Recitals on Apr. 28. Alice Chalifoux, first harpist of the Cleveland Orchestra gave another in the series of faculty recitals of the Cleveland Institute of Music on Apr. 27, assisted by the Walden String Quartet in Andre Caplet's 'Fantastique'.

STEWART MATTER

Rosenthal to Play Classics in Master Classes

CHICAGO, May 20.—Moriz Rosenthal, pianist, will feature compositions by Chopin, Beethoven, Schumann and Liszt in his master classes to be held in the Padgett studios from June 20 to July 5. The veteran pianist believes all students should familiarize themselves with the works of the old masters before taking up the compositions of the moderns.

M. McL.

Harrison Christian Sings with Lynchburg, Va., Choral Society

LYNCHBURG, VA., May 20.—Harrison Christian, baritone, was soloist in a performance of 'Elijah' with the Lynchburg Choral Society under Alfred Finch on May 3.



ROCKFORD, ILL., CAMPAIGN NETS 1700 MEMBERS

At Concert Headquarters During the Campaign for New Members of the Mendelssohn Club Community Concert Association Are Seated Left to Right: Anne B. Walton, Edna West Grindon, Alice Wolfgang Keller, General Chairman, Who Is Signing the Artist Contract; Charlotte Alberstett, Leone Shearer, Ethel Jacobsen, and Standing, Hazel Bauer, Arthur L. Wisner, Western Manager of Community Concerts; Elsie Nelson, Dorothea Vogel, and Marian Sandeen

ROCKFORD, ILL., May 20.—The Mendelssohn Club-Community Concert Association began its campaign for new members in its Haddorff Store Headquarters at 8:30 o'clock on the morning

of April 23. At 9:30 1,700 members had been enrolled, the series sold out, and the campaign had lasted exactly an hour. Alice Wolfgang Keller was general chairman of the campaign.

CINCINNATI ENSEMBLE OFFERS MODERN WORKS

Summer Opera Fund Drive Continues— Goossens Departs to Conduct in Europe

CINCINNATI, May 20.—Since the close of the Cincinnati Symphony season on April 23, the musical life of the city has been in a state of quiescence. Eugene Goossens, conductor of the orchestra, sailed for England three days after he had finished his duties in Cincinnati. He will return to America in July to conduct at Robin Hood Dell in Philadelphia; Ravinia Park, Chicago; Portland, Ore., and the Hollywood Bowl. After he completes these engagements he plans to go back to England to lead the London Philharmonic in a series of concerts. He resumes with the Cincinnati Symphony on Dec. 2 and 3, on which occasions Jascha Heifetz will be the soloist.

Up to the present, the Cincinnati Summer Opera Association has not raised sufficient funds to guarantee a season of opera. The campaign is still under way, however. It is generally believed that the curtain at the Zoo Pavilion will rise as usual on June 26, the projected date of the opening.

The Cincinnati String Quartet, assisted by Karin Dayas, pianist, made its final appearance of the season under the auspices of the Contemporary Concert Series on April 28. It presented works of three composers from Yugoslavia, Czechoslovakia and Russia respectively. They were the String Quartet No. 3 of Bohuslav Martinu, the Lyrical String Quartet, Op. 11, of Josip Slavenski, and the Quintet for piano and string quartet, Op. 44, of Alexander Tcherepnin.

Of the three works, the Slavenski quartet held the greatest appeal, if only because of the folkish character of most of the material. Both Martinu and Tcherepnin seemed to go out of their way to produce grating and rasping harmonic effects, although there is no

doubt that both have something to say and have a good sense of form. The performances—the first in Cincinnati—were carefully prepared. F. Y.

DALLAS HOST TO A. G. O.

Representatives of Organists Guild Meet in Regional Conference

DALLAS, May 20.—Representatives of chapters of the American Guild of Organists from the states of Texas, Oklahoma, Louisiana and Kansas, met in their first regional conference in Dallas on April 26 and 27. Organ programs by visiting musicians were given at several churches. On the last evening, Harold Friedell, of New York City, was presented at McFarlin Memorial auditorium, in recital. Carl Wiesseman was regional chairman of the convention. He was succeeded by F. Crawford Page, of Baton Rouge, La.

The Dallas Male Chorus, led by Edmund Boettcher, sang on April 24, at Scottish Rite Temple. Assisting musicians included Christine Jones, soprano; and John Huston, organist. M. C.

UTICA CHORUS SINGS

Evans Conducts Club in Works by Taylor and Bartholdy

UTICA, N. Y., May 20.—The Utica Civic Chorus of 180 under Samuel J. Evans, brought its season to a close on May 12 at the Avon Theatre accompanied by fifty-five musicians from the New Utica Orchestra. The chorus sang 'Hiawatha's Wedding Feast' by S. Cole-ridge Taylor and 'A Hymn of Praise' by Mendelssohn Bartholdy. Soloists were Arthur O'Hanlon, tenor; Ann H. Cook, Olga Watermann and Jane Alice Evans, sopranos.

The Musicians Forum recently elected Mrs. Jessie Nash Stover as its president. Mrs. Robert Bothwell was named head of the B Sharp Club and Mae Swancott, head of the Etude Club.

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RECITALS CONTINUE IN CHICAGO HALLS

Freer's Eleventh Opera Given— 'Samson et Dalila' Heard— Choruses in Programs

CHICAGO, May 20.—Eleanor Everest Freer's latest and eleventh opera was presented at the Arts Club on May 11 under the auspices of the Italy-America Society. Titled 'The Brownings Go to Italy', it is among the most melodious of her creations, and there is in evidence that particular felicity of expression which depends upon free-flowing, appealing harmony.

'Samson et Dalila' was mounted by the Fine Art Opera Company, of which the director is Zerline Muhlman Metzger, on May 13 at Kimball Hall. The leading roles were sung capably by Jane Nelson and Goesta Flodstrom.

The Musical Guild extended its commendable search for material of promise among young Chicagoans by presenting Ella Steele, soprano, and Raymond Hanson, pianist, in joint recital at Kimball Hall on May 12.

Fritz Siegal, violinist, assisted the Freiheit Gesang Ferein at its concert in Orchestra Hall. The society is now in its twenty-fourth year and under the leadership of E. Malek. Wilhelm Middelschulte, veteran organist, lent his services at a benefit concert at Kimball Hall. Singing on the program were Alice and William Phillips.

Evelyn White, pianist, tested herself with many of the great composers at Kimball Hall on May 3, listing compositions by Bach, Brahms, Schumann, Chopin and Liszt.

Becker Conducts Choir

The following night at the same hall, Arthur C. Becker led the De Paul University A Cappella Choir in a program beginning with Palestrina and ending with the prelude to 'Meistersinger'.

The Chicago Mendelssohn Club, now forty-five years of age, presented its second annual guest concert at the Chicago Woman's Club Theatre. The conductor was Calvin Lampert and the soloist, Margaret Heywood Wood. Giovanni Polifronio, violinist, played at Kimball Hall, displaying skill.

On April 30 a large crowd assembled at the Auditorium to hear the return engagement of Marian Anderson. Jascha Heifetz, again at the Civic Opera House, attracted a near-capacity gathering. He listed the Handel E Major Sonata, Lalo's 'Symphonic Espanole' and a D Major concerto of Mozart. His

able accompanist was Emanuel Bay. Leonard Krupnick, 'cellist, appeared at the Women's Club Theatre on April 18. John Charles Thomas was the guest soloist with the Marshal Field Choral Society at Orchestra Hall.

Sunday, April 24, brought Will Blalock, baritone, in recital at the Women's Club Theatre and Vincenzo Celli presented a dance program at the Studebaker the same afternoon.

The International Opera Company presented 'Carmen' at the Auditorium. Dino Bigalli conducted excellently. Fidelia Campina, Anita Burnee and William S. Meigs were new to the city, but others in the cast were Sidney Rayner, Howard Berhalter, Hazel Sanborn, Elizabeth Brown, Kai de Vermond and Guisepe Cavadore.

WOMEN'S RADIO GROUPS CHOOSE "BEST PROGRAMS"

National Committee Commends Commercial and Sustaining Broadcasts of Serious Music

At the fourth annual luncheon meeting of the Women's National Radio Committee at the Hotel St. Regis on May 4, Mrs. William H. Corwith, chairman of the survey committee, made public a list of programs that had won the greatest commendation in the annual survey.

Proclaimed by the country's clubwomen as the year's best programs of serious music, commercially sponsored, were the Ford Sunday Evening Hour, the Philadelphia Orchestra on the National Banks series, the Rising Musical Star program and the Metropolitan Opera broadcasts. The most highly regarded sustaining programs were the New York Philharmonic-Symphony, NBC Symphony, and Wallenstein Sinfonietta broadcasts.

Special mention was made of the NBC Music Appreciation Hour. Mme. Yolanda Mero-Irion, David Sarnoff, Alfred J. McCosker, and Edward Johnson were among the speakers.

C. H. HAMILL RETIRES

Served as Head of Chicago Symphony For Fifteen Years

CHICAGO, May 20.—Charles H. Hamill, for fifteen years president of the Chicago Orchestral Association, controlling body of the Chicago Symphony, retired as active head and became honorary president and trustee on May 10. The new president of the society is Edward L. Ryerson, Jr.

At a luncheon in the Blackstone Hotel other officers elected for the coming year were Albert Sprague, vice-president; Charles H. Swift, second vice-president; Arthur Gable, third vice-president; Chalkley J. Bemberton, secretary, and Henry H. Voegeli, treasurer. Trustees appointed for three years include Cyrus Adams, Mr. Gable, Alfred T. Carton, Charles Swift and Francis M. Knight, who succeeds Russell Tyson. J. Sanford Otis was elected trustee for one year to succeed Mr. Hamill.

Fabien Sevitzy Sails for Europe

Fabien Sevitzy, conductor of the Indianapolis Symphony, sailed from New York on the Queen Mary on May 11 for a summer vacation in Europe. He will visit England, Italy and France. Mrs. Sevitzy who is now in Europe will accompany him to Siena, Italy, where they will spend three weeks with Alfredo Casella. Mr. Sevitzy will return to America in September to resume his duties as conductor.

PHILADELPHIA LISTS NEW YEAR'S PLANS

Ormandy, Stokowski, Golschmann, Enesco and Caston to Lead During 28-Week Season

PHILADELPHIA, May 5.—The Philadelphia Orchestra plans twenty-eight weeks of concerts and other events in its regular subscription series in the Academy of Music here during 1938-'39, the organization's thirty-ninth season.

The series includes twenty-four pairs of symphony concerts, two pairs of recitals, and two pairs of ballet performances. In addition the orchestra's local season lists a series of ten Tuesday evening concerts, and a series of Concerts for Youth, with five symphony programs and a special attraction to be announced. The twenty-eight weeks series will be non-consecutive. A number of tours and out-of-town concerts are scheduled.

Eugene Ormandy will probably conduct most of the concerts. Leopold Stokowski is expected to lead part of the season although at this time it is not known for how long a period or the number of concerts. Other programs are to be led by Vladimir Golschmann, Georges Enesco, and Saul Caston.

To take part in a Brahms cycle comprising four pairs of concerts and to be conducted by Mr. Ormandy are Walter Giesekeing, pianist; Joseph Szigeti and Erica Morini, violinists; Emanuel Feuermann, 'cellist, and Marian Anderson, contralto. Other soloists include: Boris Golschmann, Sergei Rachmaninoff, and José Iturbi, pianists; Efrem Zimbalist, violinist, and Friedrich Schorr, baritone. Ballet organizations engaged are: the newly reorganized Ballet Russe de Monte Carlo and the Philadelphia Ballet.

Out-of-town concerts provide a series of ten concerts in New York City, and series of five concerts each in Baltimore and Washington. A number of New England concerts promise appearances in Hartford, Springfield, Worcester, and Northampton. There will be a mid-western tour in November with concerts in Harrisburg, Chicago, Fort Wayne, Toledo, and Pittsburgh; a tour in North and South Carolina in December with concerts in Columbia, Durham, Greensboro, Winston-Salem, and Asheville, and a southern tour in January, with concerts in Savannah, Jacksonville, New Orleans, Atlanta and Knoxville.

WILLIAM E. SMITH

Alix Williamson Opens Publicity Office

Alix Williamson, for the last two years an account executive with Constance Hope Associates, has opened a publicity office at 55 West 42nd Street.

CHARLES NAGINSKI WINS ROME PRIZE FELLOWSHIP

Walter Damrosch Award of \$1,400 Goes to New York Composer for Study at Academy



Barrett Gallagher

Charles Naginski

Charles Naginski of New York City was awarded the Walter Damrosch Fellowship in musical composition on May 19 as a result of the annual Rome prize competition held by the American Academy in Rome. The announcement was made by Deems Taylor, trustee of the Academy and chairman of the award jury, over a nation-wide broadcast of the Columbia Broadcasting System.

The fellowship is for two years beginning on Oct. 1, 1938, with an annual allowance of \$1400 and free residence and studio at the Academy. Mr. Naginski was born in Cairo, Egypt, in 1909 and came to America in 1927. He was a student at the Juilliard School and his compositions include a Sinfonietta, a children's suite, and a ballet, 'The Minotaur'. Honorable mention was awarded to William Douglas Denny of Modesto, Calif., a graduate of the University of California. Members of the jury of award were Mr. Taylor, Aaron Copland, Eric DeLamar, Philip James and Roger Sessions.

Marshall Moss Demonstrates New Violin

ORANGE, N. J., May 20.—Marshall Moss demonstrated his "Electrified" violin in a recital given in the high school auditorium here on April 27. Mr. Moss played the first half of his program on a Stradivarius, but for the second employed the instrument he has invented. He played Bach's G Minor Concerto on it, with organ and piano accompaniment, and a miscellaneous group.

Summer Session, June 27th to August 6th



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MUSIC: Folksongs, Piano Novelties and An Anthem Are Released

FIVE VIRGINIA FOLK-SONGS ARRANGED BY JOHN POWELL

IN his Five Virginia Folk-Songs, consisting of three ballads and two songs, to be technically accurate, John Powell has contrived what would seem to be a representative cross-section of the rich and colorful folk-song material of his native State. The collection has just come from the press of J. Fischer & Bro.



John Powell

It is well-known to all folklorists that Virginia is one of the most fertile territories for folk-song research. The five that this collection embraces represent widely differing styles and the versions given are those recorded at first hand by Mr. Powell, Annabel Morris Buchanan and Winston Wilkinson from the singing of Virginians of the older generation living mostly in rural sections. Those used are 'Pretty Sally', 'The Two Brothers', 'The Deaf Woman's Courtship', 'At the Foot of Yonders Mountain' and 'The Rich Old Lady', variants of which, under the same or different titles, are, of course, found in other States.

As with most of the other folk-songs that were brought over originally from England, Scotland and Ireland, the modal character of these is of essential significance, and to it is largely due the individual charm and beauty of the melodies. Two, 'Pretty Sally' and 'The Deaf Woman's Courtship', are in the Ionian mode; two others, 'The Two Brothers' and 'The Rich Old Lady', in the Dorian, while 'At the Foot of Yonders Mountain' is a hexatonic mixture of the Ionian and Mixolydian modes.

Mr. Powell has preserved their modal character inviolate in his piano accompaniments, which he has been at pains to make more elaborate and meaningful than those traditionally provided for folk-songs, adopting the general principle of the variation form in the successive stanzas. "Roughly speaking", he explains in his Foreword, "the settings might be considered passacaglias in which the voice has always the practically unaltered theme, while the elements of contrast, parallelism, explication and development are assigned to the accompaniment".

An unusual, but by no means the least interesting, feature of the book is Mr. Powell's Scottish folk-tune setting of Robert Burns' poem 'Bonnie Wee Thing' inserted at the beginning in place of the conventional dedication, with the title 'Dedication to L. B. P.' The composer's Opus 34, No. 1, it is an uncommonly effective song with its Scotch snap and its characteristic melodic twists and turns. It is intended primarily for a baritone.

GOOD PIANO NOVELTIES ARRIVE FROM ENGLAND

NEW compositions for piano that can legitimately claim serious consideration have come from Cecil Baumer and the English publishers Elkin & Co., represented here by the Galaxy Music Corpora-

tion. There are a 'Prelude Romantique' for piano solo and a Grotesque and a set of three short pieces, a Minuet, Melodie and Gavotte, for two pianos.

The 'Prelude Romantique' makes an immediate, vital impression as a composition of positive musical value both from the standpoint of the thematic material and that of the extremely effective and pianistic writing. Couched in the traditional three-part form, it has a main theme of long, sweeping line, a middle Agitato section worked up to a very brilliant Con fuoco climax, and then a return to the first part with an extended ending.

Of the two-piano pieces the eleven-page Grotesque is the most elaborate. It is brilliant and rhythmically snappy, with a short middle part that affords a good contrast, and is to be commended to the attention of all duo-pianists as equally suitable for concert use or radio work. The three short pieces are likewise attractive while much less difficult. Both the Minuet and the Gavotte have graceful line and rhythmic swing, while the Melodie has an ingratiating Pastoral character. Unlike the conventional gavotte, this one starts on the first beat of the measure: furthermore, contrary to the usual custom in writing for two pianos, the main melodic ideas are confined to the first piano in all three pieces.

From another London firm that the Galaxy Music Corporation represents, Stainer & Bell, comes a set of Three Sketches by Wilson Manhire for piano that similarly deserves special comment. The Sketches are a 'May Day Dance', 'The Piping Shepherd Boy' and an Air de Ballet, and all three have an engaging charm. The 'May Day Dance' has an out-door breeziness and the Air de Ballet, the kind of lilt that immediately commands response, while 'The Piping Shepherd Boy' creates a different mood with equally effective results. They are all short and of only medium difficulty, or less.

FINE SCOTTISH FOLKSONGS OF ISLAND AND HIGHLAND

A VERITABLE treasure trove of Scottish folksongs has been made generally accessible by Hugh S. Robertson with the collection of Island and Highland Tunes from various sources that he has assembled and arranged as 'Songs of the Isles', providing them with English or Anglo-Scottish version of their original Gaelic words. In one song, by way of exception, 'Rise and Follow Love', the words are by the composer of the tune, one John Cameron. These songs are published individually by J. Curwen & Sons in London (New York: G. Schirmer, Inc.).

In all of them there is a fine spontaneity and pronounced melodic beauty, while, as a matter of course, some of them are more individual as folksongs than others. Some of them were found in Barra, the tenderly homesick 'Hebridean Plaint' and the crooningly reproachful 'The Fidgety Bairn', both taken down from a local clergyman, and the Barra fisherman's song, 'None So Sweet', a traditional Gaelic tune. Traditional, too, are the tunes of the exuberantly good-humored 'Hebridean Shanty' and 'Mingulay Boat Song' and the infectiously rhythmical 'Sing at the Wheel', all three excellent sailor songs for a man, and two island weaving songs, 'Shuttle and Loom' and 'Island Spinning Song', especially

suitable for a woman singer.

Other traditional tunes are the amusing 'The Bashful Wooer' and the exhilaratingly joyous 'Lewis Bridal Song'. Then the 'Uist Tramping Song' and the 'Air Falalalo' breathe the unbuttoned spirit of the out-of-doors, while 'Rise and Follow Love!', already noted is an appealing little lyric of true folksong character.

For all lovers of folk-music there is a wealth of fresh and uncommonly refreshing material in this collection.

TWO FINE SECULAR SONGS AND A COMMUNION ANTHEM

TWO songs that stand out conspicuously in the recent publisher's harvestings come from the Galaxy Music Corporation.



William J. Reddick

One is 'Since You Are Gone' by William J. Reddick; the other, 'Music I Heard with You' by Richard Hageman, both, by a coincidence, having texts of somewhat similar sentiment.

Mr. Reddick's music very aptly expresses the tender wistfulness of a poem by Lizette Woodworth Reese. The vocal line is ingratiatingly modeled, and an appropriate simplicity is maintained in the accompaniment while a significant emotional effect is created by its harmonic character. It is one of the lovelier songs of this firm's recent output.

The Hageman song, a setting of one of Conrad Aiken's poems, is conceived along more elaborate lines, with long-breathed phrases eloquently turned and a fine, flowing piano accompaniment. The music and the unusual character of the words are happily matched and the result is a song belonging in that category which a singer finds particularly grateful from the standpoint both of his own artistic satisfaction and of the appeal to his listeners.

The same publishers have also brought out a fine anthem for a Communion Service by Alan Floyd entitled 'At Thy Table, Lord', with words by the Rev. Bernard C. Clausen. Written for a choir of mixed voices, with soprano solo, and marked by devotional simplicity and sincerity of utterance, this is an eminently fitting contribution to the none-too-extensive list of compositions for the special part of the church service designated. It is dedicated to Harold Vincent Milligan and the choir of the Riverside Church, New York City. L.

—BRIEFER MENTION—

Piano Teaching Material:

'Sky-Riding', by G. A. Grant-Schaefer. An elementary piece in G flat in waltz time, employing both black and white keys in both hands and introducing triplets; one of four 'Sketches in Black and White'. 'June Rapture', by Ernest Harry Adams. A slow waltz in C with a good swing. 4 pp. (Schmidt).

Two Waltzes for Left Hand Alone, Op. 81: 'L'Ingénue', 'La Coquette', by C. W. Krogmann. A re-issue on an assigned copyright of two of the composer's earlier useful teaching pieces, affording excellent practise in developing left hand independence. The first is in G the second in E Flat (Schirmer).

Educational, Children's Songs:

'Let's Have a Game', ten singing games collected and harmonized by Kate Forster. Simple little songs consistently kept within a range easily singable by the average child voice, with indications for spontaneous action illustrative of the text that must appeal to a child's imagination. Such titles as 'I am a young musician', 'The Farmer', 'The Washerwoman' and 'Grandmother goes dancing' indicate the character of the contents. In some cases the verses are of such nature as to permit of varying and extend-

ing the action more or less indefinitely (London: Stainer & Bell. New York: Galaxy).

Piano Solo:

Serenade; 'Feu follet', by Joseph J. McGrath. Two short pieces of pleasing character written on traditional lines. The 'Feu follet', the more elaborate of the two, is a good study for finger facility (Schirmer).

—NEW MUSIC RECEIVED—

Women's or Boys' Voices (2 parts):

'He that is down needs fear no fall', a setting of Bunyan's words as an anthem for first and second soprano voices by Eric H. Thiman (London: Curwen. New York: G. Schirmer).

'The stars sang in God's garden', either duet or chorus for soprano and alto by Hugh S. Robertson, words by Joseph Mary Plunkett (London: Paterson. New York: C. Fischer).

'Faith, Hope, Love', by S. Clarence Trued, words by Lynn F. Ross; 'The Lord is our comfort', setting by Herbert Francis of words by Daniel S. Twohig, arr. by William Stickles (Schroeder).

Mixed Voices (3 parts):

'Jesu, Joy of Man's Desiring', by J. S. Bach, from Cantata 147, arr. for soprano, alto and baritone by Wallingford Riegger (Flammer).

'No blade of grass can flourish', by W. F. Bach, arr. for soprano, alto and bass by Kenneth E. Runkel (Birchard).

'That God doth love the world we know', Christmas or Easter anthem by F. W. Wadely for soprano, alto and unison male voices (London: Oxford. New York: C. Fischer).

Men's Voices (4 parts):

'Hail, Poetry', from Gilbert and Sullivan's 'Pirates of Penzance', arr. by Geoffrey O'Hara; 'Swedish Wedding Suite', by J. A. Söderman, with text adapted from the Swedish by Howard D. McKinney, consisting of four numbers: 'Wedding March', 'In the Church', 'Skoall' and 'The Wedding Dance'; 'In Arcady' and 'Garden of Song', by Edward Harris (J. Fischer).

'It was a lover and his lass', by Donald J. S. Edson, another setting of Shakespeare's poem; Two Songs from Longfellow, 'Ah, Love' and 'All are sleeping, weary heart', by S. E. Lovatt; 'Too solemn for day', by S. E. Lovatt; 'To Sea, To Sea', by G. F. Broadhead; 'There is a lady sweet and kind', 'In Praise of Wine' and 'A Little Song', by Arthur Warrell; 'The Mistletoe Bough', by Sir H. Bishop, arr. by Martin Akerman (London: Stainer & Bell. New York: Galaxy).

'The Dummy Line', arr. by Carroll Ely, choral, arr. by Wallingford Riegger (Flammer).

'Indian Summer', by Mark Andrews, arr. by composer; 'The Bare-footed Friar', by William Ifor Jones, words from Scott's 'Ivanhoe'; 'To My Mother' and 'Shadrack', by Robert MacGimsey, arr. by Orrie Lee; 'In the Evening By the Moonlight', by James A. Bland, arr. by Orrie Lee; 'Death and the Maiden' and 'My Sweet Repose', by Schubert, arr. by Raymond Allyn Smith and Walter Aschenbrenner (C. Fischer).

'The Origin of Valentines', by Arthur Hall; 'Dedication', by Schumann, arr. by Frank Scherer (Sprague-Coleman).

'O, Vanished Loveliness' and 'O, Likeness Dim and Faded', by Donaudy, arr. by Ruggero Vené (Ricordi).

'Cindy' and 'Sourwood Mountain', two Kentucky mountain songs, freely arr. by Arthur Hall; 'Waft Her Angels', from Handel's 'Jephtha', arr. by Robert Gomer Jones; 'Two kings sat together at Orkadal', by Charles T. Griffes, arr. by Carl Deis; 'For a' that and a' that', by Enrico Baraja, words by Burns; 'Remembrance', by Hugh S. Robertson, poem by Christina Rossetti (G. Schirmer).

School Chorus:

'Marching Song', a setting by Thomas B. Pitfield of familiar words by Robert Louis Stevenson; 'Merry are the bells', by E. Beck-Slinn; 'One More River', humorous, the traditional 'There's one more river to cross', arr. for two-part chorus and solo by John Bateson (London: Curwen. New York: G. Schirmer).

'The Highway for Horses', 'The River', 'When Spring with its joy and laughter', 'The Blacksmith', 'Let us make the best use of our leisure' and 'At the Fair', airs from Mozart's operas arr. for two-part chorus, with new words, by J. Michael Diack (London: Paterson. New York: C. Fischer).

'Through the Starry Night', by Charles Repper, a 'Mammy' song for three-part girls' chorus; 'The Minuet', the minuet from Mozart's 'Don Juan' arr. for four-part mixed chorus, with words by Abbie Farwell Brown; 'Ave Maria', attributed to Arcadelt, arr. by Gladys Pitcher for alto, alto-tenor, baritone and bass, with both English and Latin words; 'Night shades are gently falling', by Robert Volkmann, arr. by Morten J. Luvaas for two tenors, baritone and base (Birchard).



RICHARD HAGEMAN'S
Newest Song
MUSIC I HEARD WITH YOU
Premiere Performance
sung by
GRACE MOORE
on the Chesterfield Program
with André Kostelanetz, conducting
GALAXY MUSIC CORP., 17 W. 46th St., New York, N. Y.

NATIONAL FEDERATION LOOKS FOR COMPOSERS

Music Club State Contests Will Offer Opportunity to Americans, Both Known and Unknown

Plans for state contests to discover new American composers under the auspices of the American Music Department of the National Federation of Music Clubs were recently announced.

The search is divided into two classifications. One is for composers who have never had compositions bought or published. The other is to secure new compositions by already established composers. The contests will be under the direction of the various State Federations. The first contest is open to club members who write music but who have not had their compositions published. The composition sought is a solo for medium voice with piano accompaniment.

The remaining contests are open to any composer. They are for a piano solo composition, for a violin solo with piano accompaniment, for selections for any solo instrument, for two pianos and string orchestra, or for piano or violin and full orchestra.

Mrs. Ralph E. Good is chairman of the Composition Contests Committee, with Mrs. W. Carruth Jones and A. Walter Kramer, president of the Galaxy Music Corporation, as committee members.

The contests will close Jan. 1, 1939.

SCHIRMER OFFERS PRIZE

\$500 for Four-Part Choral Work to be Sung at New York World's Fair

G. Schirmer, Inc., music publishers, will give a prize of \$500 for an original unaccompanied choral composition to be dedicated to the New York World's Fair of 1939.

The work should be set to a poem by an American author, poem to be selected by contestant, and must not be less than ten, nor more than fifteen minutes in length. It should be written for a four-part mixed chorus of singers of high-school age.

The judges of the contest are Samuel L. M. Barlow, Peter Dykema, George H. Gartlan, Roy Harris and Hugh Ross. The work chosen will have its premiere at the World's Fair in the summer of 1939. Entries should be addressed to G. Schirmer, Inc., and must be received not later than Aug. 31, 1938. Compositions should be marked with a symbol or pseudonym. In no case should the composer's name appear upon it.

Apollo Club Holds 54th Annual Dinner

The Apollo Club, one of the oldest singing clubs of New York (it was organized sixty years ago), celebrated its fifty-fourth annual dinner at the Hotel St. George, Brooklyn, on the evening of May 2. About 150 members and guests were present. A short musical program was given, directed by Alfred Boyce, the club's conductor for the last five years. The soloists, members of the

organization, included Oscar Lundberg, bass, and Gustav Perrin, tenor. They were accompanied on the piano by Theodore Schaefer and Charles O. Banks. John Brierley, chairman and toastmaster, introduced the speakers of the evening who included the Rev. Moses Richardson Lovell, Henry O. Schleth, the Rev. Samuel H. Lowther and L. V. B. Cameron.

GIANNINI AND SIMON WRITE A RADIO OPERA

Collaborate on Work for CBS Com- mission to Occupy Half-Hour in Performance

'Beauty and the Beast', the immortal fairy tale, has been adapted as a radio opera by Vittorio Giannini, composer, and Robert A. Simon, librettist, for the second Composers' Commission of the Columbia Broadcasting System.

Mr. Giannini, playing before Columbia music department officials in a preliminary hearing as Simon explained his libretto, performed his work from the piano score just before sailing recently for Europe, where he will attend the premiere at Hamburg on June 2 of his new opera, 'The Scarlet Letter'. He promised to return with the completed orchestral score of 'Beauty and the Beast', which will be given its world premiere as soon thereafter as possible on an 'Everybody's Music' broadcast over CBS.

Giannini and Simon were commissioned to write an opera on a libretto of their own choice which would consume precisely twenty-nine minutes and thirty seconds of playing time. The cast includes a tenor as the monster, a lyric soprano as Beauty, a bass as her father, a mezzo-soprano and contralto as Beauty's sisters; a baritone as the gardener, a chorus, and a contralto narrator.

WRITES ON MIASKOVSKY

Slonimsky Article on Composer Printed in New Soviet Quarterly

To the first number of the *American Quarterly on the Soviet Union*, published by the American Russian Institute, Nicholas Slonimsky has contributed an article on "The Man of Eighteen Symphonies", Nikolai Miaskovsky, to which is appended a list of Miaskovsky's works compiled by the composer himself at Mr. Slonimsky's request. The list gives the opus number of each work, the title, the number of movements, the date of composition, first performance and publication, with the publishing firm.

Compositions without opus numbers are not included; but the list contains forty-two consecutive opus numbers. Mr. Slonimsky in his article gives a brief survey of Miaskovsky's life and training, and in analyzing his creative evolution points out that he is a "symphonist by nature."

Daniel Karfunkle Wins Piano Prize

The \$100 prize in piano playing offered by the Second District of the New York State Federation of Women's Clubs has been won by Daniel Karfunkle, a pupil of Henry Levine. Mrs. Paul Wolfskehl was in charge of the contest and Harold Morris headed the judges' committee.

George Fischer Sails for Vacation

George Fischer, president of J. Fischer & Bro., music publishers, and his daughter, Mrs. Herbert Gardner, sailed for a vacation in Europe on May 21 aboard the Nieuw Amsterdam.

WIDE FIELD COVERED IN VOICE FORUM

American Choral and Festival Alliance Sponsors Congress of Vocal Science

The American Choral and Festival Alliance, of which Mrs. William Arms Fisher is president, held a voice forum at the Juilliard School of Music on the afternoon and evening of May 11 for the purpose of discussing all aspects of the voice in both speech and singing and the possibility of merging the twin arts by co-ordinating the schools of speech and drama with that of singing.

One of the most interesting panels was that held at the evening session devoted to "The Voice of Radio." The chairman was Vida R. Sutton. Liza Sergio of the NBC discussed her work as a radio commentator here and in Italy. Alma Kitchell spoke on "The Singing Voice and Radio," Howard Clancy, NBC announcer, on "Stage and Microphone Voices"; Dagmar Perkins on "Radio and Speech Education," Dr. Cabell Greet of CBS on "Announcing"; Jane Darcy Zimmerman on "Synchronizing Voices."

Mrs. Fisher Gives the Keynote

At the afternoon session Francis Rogers welcomed the guests and Dr. Edwin Hughes made the introductory speech. Mrs. Fisher spoke on the purposes of the forum. Topics discussed included "Voice in the Public Schools," "The Instrument of Articulation," "Singing as a Fine Art," "Accomplishment of the Speech Clinic" and a panel discussion was held on principles in the care and development of the human voice between members of the American Academy of Teachers of Singing.

The Girls' Glee Club of Battin High School, Elizabeth, N. J., conducted by Violet Johnson, and a verse speaking choir from Brooklyn, Myda Hochmis, conductor, performed during the afternoon session. Speakers included Dr. Hampton P. Howell, Wilfried Klamroth, James Bender.

At the evening session subjects discussed included "The Voice of the Pulpit," "The Voice of Opera," "The Composite or Choral Tone," "How to Utilize Speech," "Business Speech," "Voice Lessons for Platform Speech," "Flexibility of the Voice" and "Opportunity to Demonstrate Vocal Training in Business Corporations."

Among speakers were Dr. Samuel Trexler, Josephine Antoine, Christos Vrionides, Dwight Wiest, J. G. Turner, Crystal Waters, Loraine Osborn and Elsie Mae Gordon. The Holy Trinity Hellenic Orthodox Cathedral Choir, Mr. Vrionides, conductor, sang ancient Byzantine music, traditional religious music and an excerpt from the Greek Russian liturgy.

In discussing the purposes of the discussions, Mrs. Fisher said:

"With speech improvement taking its



Mrs. William Arms Fisher

place as a major in schools and colleges, with the Radio seeking better voices and the daily press continuing to give greater space to the improvement of the American voice, it seems that it is time for the voice specialists to take up the vocation of improving the voice quality through the method of singing exercises, not alone for those who seek voice culture for platform appearances or for a profession but for all classes of people.

"The field, as voice consciousness grows, is unlimited, in fact there are not enough teachers to encompass the task. Classes in public speaking are rapidly increasing in the adult field, but little stress is placed on quality and purity of voice production. A considerable number of voice teachers have already expanded their work to include speech."

"A national movement intended to improve the speaking voice through singing exercises is the best preparation for better and finer choral singers. With the verse or choral speaking classes growing, intended for the discipline in diction, cadence and rhythm as well as beauty of composite tone, mass singing classes taught by vocal teachers will in time produce abundant material for choral societies in which good diction and tone quality are already acquired."

Mrs. Fisher announced that a second voice forum will be held in November in New York and in other cities.

Composers at Work on Music for Films

HOLLYWOOD, May 20.—Boris Morros, musical director of Paramount Studios, recently announced that a staff of noted composers has been engaged to write music for pictures that are now screening. Richard Hageman has signed an agreement to create the music for 'If I Were King'. Werner Janssen will compose music for 'Men with Wings'. Dmitri Tiomkin is working on 'Spawn of the North', and Kurt Weill will write the music for 'You and Me'. H. D. C.

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HOWARD HANSON WINS HENRY HADLEY MEDAL

Sigmund Spaeth Makes Presentation at
Reception of N. A. A. C. C. at
the Town Hall Club

Howard Hanson, director of the Eastman School of Music in Rochester and conductor of its orchestra, was awarded the Henry Hadley medal by



Howard Hanson

the National Association for American Composers and Conductors on May 20 for having "done the most for the American composer during the past musical season." Honorable mention was given to Fabien Sevitzky, conductor of

the Indianapolis Symphony, who has this year included more than twenty American orchestral works in his programs.

The awards were made at the annual reception of the Association at the Town Hall Club, with Sigmund Spaeth presiding. Dr. Hanson was present and accepted the medal with a brief speech in which he voiced his optimism for America's musical future.

The Hadley medal was designed by Haig Pattigan of San Francisco. In making the presentation, Dr. Spaeth cited the varied services of Dr. Hanson to American music, as the conductor of an orchestra which gave an American Music Festival, besides including American works in its regular programs, and as himself the composer of a new symphony which, through its broadcast by the NBC Symphony Orchestra, attracted attention to native composition in the larger forms.

PHILADELPHIA SEASON LIVENED BY RECITALS

Zimbalist Appears—Richter, Hilger and
Music Centre Soloists and
Quartet Are Heard

PHILADELPHIA, May 20.—Efrem Zimbalist at a faculty recital in Casimir Hall, Curtis Institute, on May 13, won the enthusiastic plaudits of his audience. With Vladimir Sokoloff at the piano, the violinist played Mozart's Sonata in B Flat No. 10; a fine set of Variations on a theme of Mozart by Rosario Scalero; Chausson's "Poème"; Ravel's "Tzigane" and the Kreisler arrangements of Paganini's "La Clochette" and "Non piu mesta".

Heard in Strawbridge and Clothier Auditorium, Jenkintown, on the same

date, Mabel Whitehill Richter played Bach's Toccata in D, Schumann's "Papillons" and works by Chopin, Debussy, and Liszt.

Elsa Hilger, 'cellist and member of the Philadelphia Orchestra, gave an excellent recital in Ethical Culture Society Auditorium on May 4, including Dvorak's Concerto in B Minor; Reger's Suite in D Minor, for 'cello alone, and Brahms's Sonata in E Minor. The same evening Augustine Houghton, soprano, assisted by Robert Elmore, pianist, offered an attractive program in the ballroom of the Barclay.

A Philadelphia Music Centre program on May 8 provided Toch's Sonata, Op. 50, for 'cello and piano played by Hershy Kay and Maurice B. Katz; Hindemith's Sonata, Op. 25, No. 1, performed by Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Jules Drossin, 'cello.

W. E. S.

PITTSBURGH CHOIRS SING CHURCH MUSIC

Mendelssohn and Bach Festival
Groups Give B Minor Mass
and 'Matthew Passion'

PITTSBURGH, May 20.—The Mendelssohn Choir, Dr. Ernest Lunt directing, gave its annual performance of Bach's B Minor Mass in the East Liberty Presbyterian Church, on Good Friday afternoon. Soloists were Ann Vernon Root, soprano; Alta Shultz, contralto; Ernest McChesney, tenor, and Fred Patton, bass. Homer Wickline accompanied at the organ and played a group of choral preludes before the Mass.

To the Mendelssohn Choir goes the distinction of closing the season with a performance of Pierné's "Children's Crusade" under Dr. Lunt's direction. Three hundred school children took part. Dr. Will Earhart organized the children's chorus.

John Julius Baird's Bach Festival Choir sang the "Passion according to St. Matthew" in the Northside Carnegie Music Hall during Holy Week. Soloists were Carolyn Raney, soprano; Sarah Logan, contralto; Arthur Kraft, tenor; James Hayden, baritone, and Wendell Holmes, bass. William Bretz played the organ and Ruth Perry Topping the piano.

Art Society Awards Prizes

The Art Society presented the winning compositions of the last four years and displayed the sculpture and painting prizes at the same time. This year's winners were: \$100 prize for the song "Rose of the Night", Chester McKee; Martin Leisser Prize of \$100 for a solo 'cello work to Alfred H. Johnston for his "Fantasy Improvisation"; \$50, second prize for a song, to "Parting", by William Wentzell, and Mu Phi Epsilon's \$50 prize for the best women's chorus, "Our Croatian Maid", to Alfred H. Johnston.

William Stone, violinist of the Pittsburgh Orchestra, gave his first solo recital in Carnegie Music Hall, playing Brahms, Vivaldi, the Bruch Concerto, Szymanowski's "Tarantella" and other works. Andre Benoist was the accompanist.

Eugene List played an imposing piano program for the last concert of the Hebrew "Y" series of the year: the Harvard Glee Club and chorus from Augustana College were heard, and Lily Pons closed May Beegle's series.

She was at her best in songs of Debussy and Ravel. Victor Saudek, flutist, assisted, and Frank LaForge was the accompanist.

Doris Humphrey and Charles Weidman gave a lecture and dance recital, and Trudi Schoop and her comic ballet danced "All for Love".

J. FRED LISSFELT

MUSIC CENTRE MEN INTRODUCE NOVELTY

Levin Leads Symphony in 'War Sketches' by Adolphus
in Philadelphia

PHILADELPHIA, May 20.—The Philadelphia Music Centre Symphony, Sylvan Levin, conductor, gave a concert in the Academy of Music on May 18 before an appreciative audience, a commendably performed program affording interest in the inclusion of two orchestral novelties and Shostakovich's Piano Concerto, in which Mr. Levin, relinquishing the podium to Arthur Cohn, associate conductor, played the solo part.

The orchestral novelties were Tanneff's First Symphony and four excerpts, Prelude, "General Pomposen", "The Sentinel" and Allegro Bellicoso, from "War Sketches" by Milton Adolphus, young Philadelphia composer and director of the Centre Music School, played for the first time.

The program also offered a group of works by the Philadelphia Music Centre People's Chorus, with Mendy Shain conducting.

The recently formed Italian Symphony, conducted by Luigi Carnevale, made its public debut in the auditorium of the Manufacturers and Bankers Club on May 7. Armand DiCamillo, violinist, was the soloist in Saint-Saëns's Introduction and Rondo Capriccioso. Orchestral items included Rossini's overture to "L'Italiana in Algeria", Schubert's "Unfinished" Symphony; Verdi's overture to "I Vespri Siciliani", and two compositions by Mr. Carnevale, "Capriccio Orientale" and "Intermezzo".

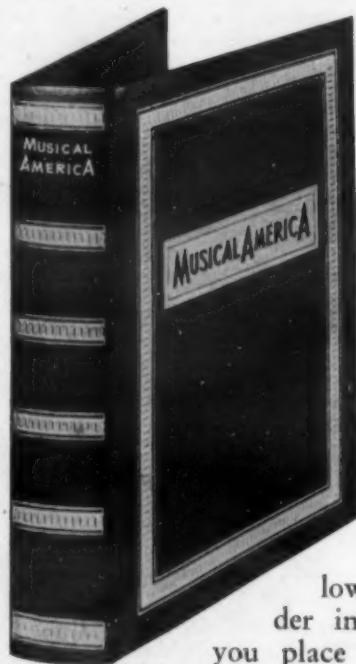
An excellent performance of Bach's Mass in B Minor and the "Hosanna" was given at a Philadelphia Civic Symphony concert in Mitten Hall, Temple University, on May 8. N. Lindsay Norden conducted ably, securing admirable results from the orchestra and the Choral Art Society of Reading. Soloists were Katherine Welsh, contralto, and Edward Rhein, bass.

The orchestra was heard in the same auditorium on May 15 in a program of orchestral and choral music, enlisting the combined choruses of the Philadelphia Quartet Club. Mr. Leman conducted Wagner's "Rienzi" Overture and Beethoven's Fourth Symphony. Ludwig Schmitt-Fabri led the chorus and players in the "Wedding Chorus" from Schumann's "Pilgrimage of the Rose", excerpts from Brull's "Goldenes Kreuz"; Doering's "Saengerloebnis", and Beethoven's "The Heavens Proclaim".

The Germantown Orchestra with N. Lindsay Norden conducting, closed its season with a concert in the auditorium of Cedarbrook Country Club on May 16. Mr. Norden was represented by his "Song without Words". The soloist was Charles G. Lewine, concertmaster.

WILLIAM E. SMITH

A symphony in D Minor by Haydn, hitherto unknown, has been discovered in London. Both score and parts were found with corrections in the composer's hand.



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FOLKLORE FESTIVAL HELD IN WASHINGTON

Varied Programs in Fifth Annual Event Occupy Three Days in Constitution Hall

WASHINGTON, D. C., May 20.—The fifth annual National Folk Festival was staged on May 6, 7 and 8 with more than 500 persons appearing before Constitution Hall audiences totalling 15,000.

The three days of folk music, including six shows, presented the pageant of America in songs, dances and rhythms native to the numerous folk groups of the country.

Sea chanteys, blues songs, spirituals, running sets, Pennsylvania German folklore, Slavonic dances, fiddle tunes from eight states, lumberjack ballads, Irish and Scotch and Mexican folk songs, Norwegian tunes, Paul Bunyan legends, and Indian dances—all were on the programs and furnished convincing proof that the folk arts are living in America.

W. C. Handy sang his 'St. Louis Blues' and played snatches from his 'Memphis Blues' on the cornet. The blue rhythm, he declared, he picked up from the Negroes of the deep South during his days as a water boy and later as a laborer on the levees.

Spirituals were sung by a group of boys from an orphanage in Chattanooga, Tenn., with B. Cortez Tipton as leader. Capt. Dick Maitland, a before-the-mast sailor from Snug Harbor, N. Y., sang the most popular of the sea chanteys, 'Blow the Man Down'. Leo Reagan, of Connecticut, joined him in a whaling song and in 'Homeward Bound', a capstan chantey.

From Many Nations

Reminding his hearers that in the century following 1668 more than 100,000 Germans emigrated from the Rhine country to farmlands in Pennsylvania, Dr. John Baer Stoudt, of Allentown, Pa., won applause when he said these immigrants soon "had the birds singing in Pennsylvania Dutch". The music brought over by the early German settlers is still sung and played in Pennsylvania as the group accompanying Dr. Stoudt demonstrated.

Slavonic music was brought to the festival by the tamburitza orchestra from Duquesne University, Pittsburgh. From Kentucky came a group of square dancers who, under Edith Fitzpatrick James, presented typical running sets. Cowboy songs were presented by Powder River Jack and his wife, Kitty Lee, who came from Kansas City. Other cowboys came from Texas. Also from the land beyond the Mississippi came colorful Indian dances, in which starred the Blackfeet, the Kiowas and the Navajo tribes.

Pleading for a higher standard of amateurism, Dr. Ben A. Botkin, of the University of Oklahoma, declared "American folklore needs to be saved from both the sentimental and the academician" before a discussion panel conducted as a feature of the Festival.

Paul Green, the playwright, of North Carolina who is president of the National Folk Festival, declared that prospects for the development of a regional theatre in America are extremely good. Others in the discussion panel included Herbert Halbert, of the Federal Theatre project; John Lomax, Library of Congress; Sterling G. Brown, Howard University;

W. C. Mayfarth, Federal Music Project; A. J. Dornbush, special skills department, Farm Security Administration, and William Cunningham, Federal Writers' project. JAY WALZ

INDIANAPOLIS MUSICALE CLUB ELECTS OFFICERS

St. Louis Choir Led by Heyne in Recent Visit—Richard Crooks Welcomed in Recital

INDIANAPOLIS, May 20.—The Indianapolis Matinée Musicale closed its season on April 22, with the program at the Ayres Auditorium in which the participants were Jane Johnson Burroughs, soprano, with Walter Whitworth as accompanist; Mrs. Wayne Ritter, pianist; Martha Rucker Foreman, violinist; Natalia Conner, accompanist, and the Chorale led by Elmer Steffen. The newly installed officers are Mrs. James Lowry, president; Mrs. James Ogden, first vice-president; Mrs. Bernard Batty, second vice-president; Mrs. T. M. Rybolt, recording secretary; Ida Belle Sweeney, treasurer, and Mrs. S. Kiser, assistant treasurer. Mrs. Leo Rappaport and Mrs. Albert Lang were given honorary life memberships. Mrs. Rappaport was honored for her fifty years of active service and Mrs. Lang as retiring president.

The St. Louis A Cappella choir under William B. Heyne scored a great success singing at Caleb Mills hall on April 22. Owing to a delay in the arrival of the body of singers, Marie Zorn, pianist, who was called upon at the last minute, filled in by playing a group of Brahms compositions in her customary artistic and musicianly style. The choir sang works of Bach, Glinka, Lutkin, F. Melius Christiansen, Franz Liszt and others.

The eighth annual series of Martens Concerts, Inc., closed on April 11 with Richard Crooks, tenor, and Frederick Schauwecker, accompanist, bringing the series to an end as auspiciously as it was opened.

For next season Mrs. Martens announces Jascha Heifetz, Nov. 13; Kirsten Flagstad, Dec. 4; Lawrence Tibbett, Oct. 24; José and Amparo Iturbi in a duo recital March 27, and the Trudi Schoop comic ballet.

Paul R. Matthews, organist and choir director of the Tabernacle Presbyterian church, conducted Brahms's 'Requiem' on April 5. A chorus of sixty and the soloists, Mrs. Frances Wallace Strickland, soprano, John Baumgardner, baritone, and Richard Strother, baritone, deserve credit for their singing. P. S.

OPERA IN PHILADELPHIA

Civic Company Gives 'Trovatore' Conducted by Simeoni

PHILADELPHIA, May 20.—The Civic Grand Opera Company brought its 1937-'38 season to an effective close with a generally excellent performance of Verdi's 'Il Trovatore' in the Academy of Music on April 21. Gabriele Simeoni conducted.

Pleasing both vocally and dramatically in the role of Leonora was Julia Peters; Sydney Rayner as Manrico also came in for a goodly share of the evening's honors as did Rosita Fordieri, heard as Azucena, and Rocco Pandiscio, who appeared as the Count di Luna. Others in the cast were Nino Ruisi, Ferrando; Florence Kirk, Inez; and Constanzo Sorvino, Edmond Irvine, and Pierino Salvucci.

The accompaniment was well played



AT CAMPAIGN HEADQUARTERS IN MEMPHIS

On the Opening Day of Membership Week at the Beethoven Club Civic Music Association's Headquarters Are, Seated at Left of the Table from Front to Back, Salle Leake, Mrs. O. F. Soderstrom, Mrs. Cyril Cole, Mrs. W. R. Horstein, and at End of Table, Mrs. Howard Moxley

MEMPHIS, TENN., May 20.—The Memphis Civic Music Association opened its headquarters to prospective members on May 9 and by the end of the week 906 had been enrolled and the capacity of the auditorium more than filled. The artists to be presented next season include Artur Rubinstein, Suzanne Fisher and Clifford Menz in a

joint recital, Josef Szigeti, the St. Louis Symphony and Marjorie Lawrence.

Mr. J. J. Hill retired as president of the Beethoven Club Civic Music Association and Mrs. Roscoe Clarke, chairman of membership week, will be the new president. D. L. Cornet, assistant manager of Civic Concert Service, Inc., was present during the campaign.

by a large orchestra made up largely of members of the Philadelphia Civic Symphony. W. E. S.

CHORAL GROUPS GIVE CONCERTS IN DETROIT

Orpheus and Madrigal Clubs and Doctors Ensemble Heard—Jan Kiepusa Offers a Recital

DETROIT, May 20.—The Orpheus Club, assisted by the Madrigal Club, both conducted by Charles Frederic Morse, gave a concert at Orchestra Hall on April 26. Music by Borodin, Jan Broeckz, Moore, Durrner, and songs by Davies, Möllenforff, Mark Andrews, Buck, and others were sung with notable artistry. The Madrigal group gave works by Morley, Strauss, F. Horsman, and Glière.

The Wayne County Doctors Choral Society gave its fifth annual recital at the Art Institute on April 25, conducted by Marcus Kellerman. The group, composed of thirty-two practicing physicians, sang classical and semi-popular works and was well received.

Jan Kiepusa gave his first Detroit recital at the Wilson Theatre on April

12 singing a strenuous program of music by Verdi, Puccini, Bizet, and two Polish airs. His voice was fluent, expressive and of mellow quality. Arpad Sandor was the accompanist.

Ralph de Angelis, baritone, and Josephine Starr, eight-year-old soprano, sang at the Fox Theatre during the week of April 17. Miss Starr sang 'Caro Nome' and the 'Bell Song' from 'Lakmé'. She has been engaged as a soloist on the Sunday Evening Hour, a broadcast.

Seymour Lipkin, ten-year-old Detroit pianist, who appeared last February as soloist with the Detroit Civic Orchestra, has been awarded a scholarship at the Curtis Institute of Music in Philadelphia. R. C. B.

Earle Spicer Sings at Brooklyn Women's Club

Earle Spicer, baritone, recently gave a recital at the Brooklyn Women's Club. He also sang before the Catholic Women's Club in Fall River, Mass., and before the Belleville, N. J., Glee Club. He has been engaged for the summer as soloist on a program of the Canadian Broadcasting Company for the third consecutive summer.

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Abram Chasins Appears As Pianist and Composer

Plays for Beethoven Association and
at Bohemian Club Dinner

Compositions by Abram Chasins, American pianist, have appeared frequently on concert and occasional programs of the last few weeks, with Mr.



Jay & Grace Sternberg
Abram Chasins

Chasins himself often participating. On May 5 he played several of his two-piano works at the Subscriber's Concert of the Beethoven Association with Harry Kaufman. He appeared with Mr. Kaufman on May 2 at a Bohemian Club dinner, also presenting compositions in this form. At a recent dinner sponsored by the Junior Members of the Beethoven Association, Mr. Chasins was the guest

of honor and played several of his works.

The revised version of his Second Piano Concerto was heard by New York Philharmonic-Symphony audiences on April 7, 8 and 10, when Mr. Chasins appeared as soloist in it with the orchestra, conducted by John Barbirolli. He conducts a weekly lecture-recital over the N. B. C.; and the Columbia network broadcast his concerto when he appeared with the Philharmonic-Symphony in its Sunday afternoon concert. Mr. Chasins is a member of the newly formed American Composers' Alliance and active in the ASCAP.

ROSALYN TURECK WINS YOUNG ARTIST AWARD

Town Hall Committee Selects Her to
Appear in Endowment Series Next
Season Under New Plan

Rosalyn Tureck, American pianist, has won the first "Town Hall Young Artist Award," it was announced recently, and will appear in a recital in the Town Hall Endowment Series on Jan. 11, 1939. A poll of music critics determined the choice, and three other members of the Town Hall Music Committee confirmed their award. To aid in establishing young artists, the committee decided this year to select annually the artist under thirty who in its judgment has given the most notable performance in the Town Hall, to appear the next season in the Endowment Series with noted musicians.

Miss Tureck's achievement in playing all of Bach's 'Well Tempered Clavichord' and many of his other works in six recitals within eight weeks was mentioned as a ground for the choice. The other artists in next season's Endow-

ment Series will be Guiomar Novaes, Rosa Ponselle, The Don Cossacks, Richard Tauber, Jascha Heifetz, Harald Kreutzberg and Walter Gieseking.

CINCINNATI PLAYERS VISIT LOUISVILLE

Goossens Leads Last in Series
of Six Concerts—Local
Orchestra in Program

LOUISVILLE, Ky., May 20.—The Cincinnati Symphony under Eugene Goossens, gave the last concert of a series of six, sponsored by the Symphony Concert Society of Louisville.

The program embraced the Mozart Overture to his 'The Marriage of Figaro', the Beethoven Symphony No. 3, Tchaikovsky's Overture, 'Romeo and Juliet', Wagner's Prelude to Act Three and 'Ascent of the Rock' from 'Siegfried', arranged by Goossens, and the Rimsky-Korsakoff Introduction and Wedding March from 'The Golden Cockerel'. As an encore Debussy's 'Festival' was added.

At the afternoon concert for children the novelty was a first performance in Louisville of a Suite by John Haussermann, Jr., of Cincinnati, entitled 'After Christmas'.

Horvath Work Performed

The third concert of the Louisville Symphony, under Joseph Horvath, was given at the Scottish Rite Temple on April 4.

The feature of this concert was the playing of an original composition by Horvath, entitled 'Havodah', which is a part of a synagogue service. Intensely dramatic in style, it was well-orchestrated and presented.

The fifth entertainment of the Louisville Civic Arts Association took the form of a concert by the Louisville Civic Orchestra, conducted by Robert S. Whitney.

The works played were the Overture to 'Oberon' by Weber, two choral preludes by Bach, arranged for orchestra by Whitney, the Schubert Symphony in B Flat No. 5, the Overture to 'The Secret of Suzanne' by Wolf-Ferrari, two waltzes from 'Der Rosenkavalier' by Richard Strauss and the 'Marche Slav' by Tchaikovsky. HARVEY PEAKE

BALLET IN LOUISVILLE

Local Organization Gives Excellent
Program of Solos and Ensembles

LOUISVILLE, Ky., May 20.—The Little Theatre of the Dance, presented the Lilius Courtney Ballet in the Scottish Rite Temple, on the evening of May 3, before a highly pleased audience of good proportions. This large group of dancers, under the direction of Courtney and Kevin Hargrave Smith, has made a fine reputation for itself locally and in other cities. Much of the choreography upon this occasion, the work of these two leaders, was well planned and worked out.

The program was made up of three major numbers and a group of diversifications. The main numbers were Beethoven's 'Moonlight Sonata', arranged by Miss Courtney; 'The Meddler', a modern ballet in one act with story and choreography by Mr. Smith, danced to the music of Debussy; a musical review called 'The Hotel' and the diversifications mentioned. The latter two were arranged by Mr. Smith. Mrs.

Esther McGee played excellent accompaniments at the piano, the settings and some of the costumes were designed and painted by Ollie Patton and the lighting by Thomas Noonan was effective. H. P.

'MATTHEW PASSION' SUNG IN TORONTO

MacMillan Conducts Orchestra
and Conservatory Choir—
Quartet in Concert

TORONTO, May 20.—The fifteenth annual performance of Bach's 'St. Matthew's Passion' was given in Convocation Hall of the University of Toronto, on April 12. Sir Ernest MacMillan conducted the orchestra and conservatory choir in this sublimely inspired music. The solo parts were sung by local artists with understanding and musicianship. A capacity audience, including those prominent in the cultural and religious life of the community, filled the huge hall of the university.

After an absence of two years the Hart House String Quartet returned and played before a large and discriminating audience in Eaton Auditorium on April 28. Ernest Seitz, pianist, joined the quartet in Dvorak's Quintet in A. Other works were Mozart's 'Hunting' Quartet and Brahms's Quartet in A Minor. This concert marked the last appearance with the Hart House Quartet of Harry Adaskin, second violinist, who retires to undertake solo work. His place with the quartet is being taken by Adolphe Koldofsky, a young Canadian artist who has received his training under Ysaye and Sevcik.

Georges Enesco, violinist, gave a recital on April 5 playing the Nardini Concerto in E Minor, Corelli's 'La Folia', his own Sonata No. 3 in A Minor, and other works by Bach, Beethoven, Chausson and Szymanowski. Sanford Schlusel was accompanist. He revealed rare artistry and was given an ovation.

Marion Anderson, contralto, sang in Eaton Auditorium on April 7 with the sincerity, comprehension and natural dignity for which she is noted. Kosti Vehanen was accompanist.

R. H. R.

Georges Miquelle Plays for Wisconsin
Club

MILWAUKEE, May 20.—Georges Miquelle, 'cellist, gave a recital for the Wisconsin Woman's Club on May 12. The program included Boccherini's Sonata in A, the Mozart-Cassado Concerto in D, Bach's Suite in C and a miscellaneous group.

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COAST WPA MEN LED BY MARY MOORE

Conducts Her Own Intermezzo from 'Rizzio' and Tone-Poem —Fleischer Is Soloist

SAN FRANCISCO, May 20.—Mary Carr Moore led the Federal Symphony, at Alfred Hertz's invitation, in two of her own orchestral works in Veterans' Auditorium recently. Her contribution to the program was the intermezzo from 'David Rizzio' and 'Kamiakin', an Indian tone poem.

The same occasion brought the farewell appearance of the San Francisco pianist, Leon Fleischer, who has won the interest and tutelage of Artur Schnabel. He played the finale of Beethoven's Second Concerto, and one of Liszt's 'Sonnets of Petrarch' as an encore, most convincingly.

Leslie Hodge, protégé of Alfred Hertz and his assistant, conducted the Second Symphony of Sibelius. He obviously has talent.

Flagstad and Orchids

The event of the month was the first recital here by Kirsten Flagstad. Approximately 5000 persons crowded into the War Memorial Opera House and gave the singer an ovation. She sang songs by Beethoven, Brahms, Strauss, Grieg, and Wagnerian arias. Mayor Angelo Rossi made a speech and presented her with orchids. Edwin McArthur was Mme. Flagstad's accompanist.



Mary Carr Moore

A dance recital by Vivian Wall and the annual performances by the Swedish Singing Society and a Jewish Chorus known as the San Francisco Gezang Farein, have also been part of the late seasonal activities.

MARJORY M. FISHER

LOS ANGELES FORCES END THEIR SEASON

Klemperer Conducts Brahms Program — Schönberg Arrangement Heard

LOS ANGELES, May 20.—The Philharmonic brought the current season to a close with the final concert of the Brahms cycle, on May 7. The evening marked the first performance anywhere of Schönberg's orchestration of Brahms's Piano Quartet in G Minor. Schönberg has made the work scintillate, but he has left the Brahmsian flavor intact. The orchestra had rehearsed it thoroughly, and gave a stunning performance. The closing work was the Fourth Symphony, also well performed. Otto Klemperer conducted.

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phony' by Carl Eppert, Milwaukee composer, recently. Dr. Prager's own prelude and Scherzo on Negro Spirituals was also offered. Arthur Lisler, pianist, was soloist.

A. R. R.

COMPOSERS SOCIETY OFFERS NEW WORKS

Los Angeles MacDowell Club Sponsors Second Program —Flagstad in Recital

LOS ANGELES, May 20.—The California Society of Composers was heard recently in its second annual series of programs, sponsored this season by the MacDowell Club. The program included Violin and Piano Sonata No. 2, by Frances Marion Ralston, played by the composer and Ruth Haroldson, and an attractive Prelude and Fugue No. 2, for piano, composed and played by Morris Browda. There were also compositions by Elinor Remick Warren, Willy Stahl and Charles E. Pemberton.

New Comic Opera Heard

The music alumni of the University of Southern California gave the first performance of 'Bombastes Furioso,' music by Pauline Alderman, and text by William Barnes Rhodes, a London author and playwright, who produced the work at the Haymarket Theater in 1810. The main characters were entrusted to Russell Horton, tenor; Thomas Glynn, baritone; Virginia Loofbourov, soprano, and Warren Weeks. Mr. Horton not only revealed a fine tenor voice, but a flair for comic portrayal.

Kirsten Flagstad attracted an audience that filled the Auditorium and stage in her second recital appearance on May 3. The program was an exact-

ing one, devoted largely to Lieder and songs of Grieg. Edwin McArthur was the accompanist.

Pro Musica's closing event for the season was devoted to music by contemporary composers of South America and Mexico. The principal part of the evening was devoted to Villa Lobos and included a duet for flute and clarinet, played by Helen Mead Little and Gerald Caylor, and his Third Quartet, played by Joachim Chassman and Herbert Offner, violinists; Reuben Marcus, viola, and Lajos Shuk, 'cellist. There was also a sonatine for piano and violin by Carlos Chavez, played by Mr. Chassman.

L. E. Behymer, Los Angeles impresario, was honored in a service conducted by the Temple Baptist Church in an annual service citing an outstanding citizen of the community.

HAL D. CRAIN

William Penny Hacker Plays in Cheshire, Conn.

CHESHIRE, CONN., May 20.—William Penny Hacker, pianist, appeared in a recital at the Cheshire School on May 7 in a program of works by Handel, Haydn, Beethoven, Brahms, Ravel, Debussy, Albeniz and de Falla. It was the last of a series of recitals given by Mr. Hacker during the season which included appearances at Dartmouth College, Hanover, N. H.; at Poughkeepsie, Hudson, America, Schenectady, Kinderhook and Albany, N. Y.; in Adams, Mass., at the Dwight School in Englewood, N. J., and at the Smith King School in Washington, D. C. Mr. Hacker also conducted the Albany Philharmonic in its third season.

Blailock Sings at Chicago Club

CHICAGO, May 20.—William Blailock, baritone, gave his annual song recital at the Chicago Woman's Club on April 24, disclosing a voice of much beauty and charm. The young singer has gained in poise and interpretation since his previous recital here.

M. McL.

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SEATTLE ENSEMBLES GIVE CHORAL WORKS

Graham Morgan Conducts Bach- Handel Festival—Junior Gregorian Choir Heard

SEATTLE, May 20.—With the season for visiting artists waning, interest in local recitals and choral club concerts has engaged attention. Splendid programs have been given by Choral groups, chiefly the Bach-Handel Festival in commemoration of the 253rd anniversaries of the composers, on March 31. Graham Morgan, director, developed a fine choral organization by combining the Temple Chorus and the Amphion Male Chorus. Accompanied by a fourteen-piece orchestra from the Seattle Symphony, a dignified and reverent performance was given. The interesting opening work was 'A Collect' dedicated to the memory of Handel and Bach, words and music written by Graham Morgan. The remainder of the program consisted of choral excerpts from the works of the two masters. Soloists were Veona Socolofsky and Anna Lou Gerrard, sopranos; Alma

Bacon, contralto; Septimus Walker and Earl Poolton, tenors; Douglas Forbes, bass.

The first formal concert of the Junior Gregorian Choir led by Helen Newland Maurier was given on April 5. Works appropriate to the Easter season by Palestrina and Pietro Yon were sung. The choir includes boys from nine to fifteen years of age.

High School Choirs Heard

The a cappella choirs from the nine High Schools of the city were presented in a concert for the first time at the University on April 17. The all-city High School orchestra was also on the program. Conducted by Einar Lindblom of Broadway High School, the orchestra played two movements from McKay's 'Symphonie Miniature'. This was the first presentation of the McKay Symphony which he has called 'Music for American Youth'.

The Norwegian Male Chorus gave a spirited program of songs from the Homeland under August Werner on April 20. Soloists were Clara Pladsen and Jens Hansen.

Swing versus symphony was the theme of the second Spring concert of the University Band, Walter Welke, conductor. Featured on the program was the latest composition of David Bennett, 'From Africa to Harlem'.

The sixteenth annual Spring festival concert of the popular Philomel Singers was given on April 26. Heard also on the program was the Junior Gregorian Choir, Helen Maurier, director; Apollo Club, under R. H. Kendrick who also directs the Philomel Singers; Florence Coardy Merriam, contralto, and Mrs. O. B. Merrick, soprano. Kenneth Ernst was the able accompanist.

The Junior Amphions, Apollo Club and Treble Clef Clubs led by Arville Belstad, R. H. Kendrick and Edwin Fairbourne, also gave concerts during the month.

2200 Students at Convention

Twenty-two hundred High School students met on the Campus April 29-30 for the annual Western Washington music meet. The convention included competition among soloists, bands, orchestras and choruses. The convention was under the auspices of the National Music Education Association and was sponsored locally by Edward Lauer, Dean of the University College, and Walter Welke of the University Music Department.

Sigismund Stojowski will return to Seattle this summer for his tenth series of master classes, beginning on July 5. These classes are sponsored by the Stojowski Students Association which includes pianists and teachers throughout the Northwest who return each summer to study with Mr. Stojowski.

Cecelia Schultz announced the following artists for her Greater Artist Series next fall: Rosa Ponselle; Rachmaninoff; Heifetz; Richard Crooks and Argentinita and her Ensemble.

The Seattle Symphony will reduce the number of concerts to eight next year. Guest artists will appear at the regular subscription concerts. Rose Bampton, Josef Hofmann and the Ballet Russe have been engaged.

NAN D. BRONSON

Smith College Summer Music School Plans

NORTHAMPTON, MASS., May 20.—Plans are complete for the Smith College Summer School of Music to be held in Sage Hall for six weeks, beginning on June 27. Students may specialize in branches of theory, pedagogy or

practical music. The summer session will be open to both men and women, and academic credits will be given.

BROOKLYN CHORUSES IN SPRING CONCERTS

Lutheran Group Gives 'Creation' —Apollo Club Celebrates Its Sixtieth Anniversary

BROOKLYN, May 20.—The Lutheran Chorus of Brooklyn, conducted by Jacob Ehm, sang Haydn's 'Creation' in the Academy of Music on April 24. The performance attracted a large audience and was competently done. An orchestra of forty musicians assisted. Soloists were Gloria La Vey, soprano; Everett Clark, tenor, and Alfredo Chigi, baritone. They contributed capably to the performance. The Lutheran Chorus includes eighty-six men's and women's voices.

The Apollo Club celebrated its sixtieth anniversary at its spring concert in the Academy on April 26. Marjorie Lawrence, soprano of the Metropolitan Opera Company, was the guest soloist of the evening. Among the works chosen by the conductor, Alfred Boyce, for performance were Philip James's 'General William Booth Enters into Heaven', Converse's 'Laudate Dominum' and Palmgren's 'Northern Lights'. Miss Lawrence sang airs by Purcell and Mozart, Schubert Lieder and American songs. Her accompanist was Felix Wolfes, and those for the club were Theodore Schaefer and Theodore Walstrum, pianists, and Charles Banks, organist.

The Morning Choral gave its annual spring concert at the Academy on April 12, conducted by Herbert Stavely Sammond. Excerpts from 'Otello', 'Rheingold', and 'Lohengrin' and works by Tchaikovsky, Massenet, MacDowell, Buchanan, Milligan and Branscombe were heard. Mr. Sammond's 'A Fling at Spring' had a first performance. Frances Blaisdell, flutist, and Steven Kennedy, baritone, were the assisting artists.

The Budapest String Quartet appeared in the Academy music hall on April 22 giving a program including works by Haydn, Debussy and Beethoven (Op. 130). The Roth Quartet played in the same hall on April 29 works by Mozart, Ravel and Brahms. Both concerts were excellent.

On April 10 the Tollefsen Trio gave a recital of works by Rubinstein, Mozart and Smetana. Trudi Schoop and her company appeared in the comic ballet 'All for Love' on April 5. On that date Eugene Eventov, violinist, and William Scher, pianist, gave a concert at the Brooklyn Conservatory of Music.

FELIX DEYO

Farwell Sonata Played for First Time

BAY CITY, MICH., May 20.—Arthur Farwell's Sonata for violin and piano, Op. 80, had its world premiere at the Michigan Federation of Music Clubs Convention on April 28. The interpreters were Morris and Sylvia Hochberg, violinist and pianist, respectively, of Detroit. The work, enthusiastically received, was repeated on the evening of the same day in Detroit at a meeting of the Alpha Tau Omega Fraternity at Whittier Hotel. Mr. Farwell is head of the theory department of Michigan State College at Lansing.

F. H.

FONTAINEBLEAU EVENTS

School of Music Plans Series of Sixteen Concerts and Recitals

FONTAINEBLEAU, May 15.—Under the auspices of the Fontainebleau School of Music, a series of sixteen concerts in the Salle de Jeu de Paume, and a series of private recitals by professional students attending the school, in the Salle Fauré, will be held.

Members of the faculty will give most of the concerts of the regular series. Robert and Gaby Casadesus will be heard in a two-piano recital, Nadia Boulanger will conduct three concerts devoted to music by Ravel, Fauré and Debussy, Marcel Dupré will give an organ recital; Paul Bazelaire, cellist; René LeRoy, flutist; Pierre Jamet, harpist, and André Asselin, violinist, all of the faculty, will also give programs.

The Princeton Glee Club, assisted by Emuelina Pizzuto, pianist, will appear in this series under James Giddings. Madeline Grey will give a song recital; Denise Soriano and Lola Bobesco, violinists, and two American pianists, Corinne Frederick of St. Louis, and Emma Endres of Toledo, both former students, will appear.

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HAVANA ORCHESTRAS PRESENT SOLOISTS

Edith Mason Sings with Philharmonic—Palacios Plays with the Symphony

HAVANA, May 15.—One of the most interesting concerts offered by the Havana Philharmonic under the baton of Amadeo Roldan, was the one given on March 13. It featured Brahms's Symphony No. 2 in D and marked the second visit to Havana, after several years, of Edith Mason, soprano.

Miss Mason was heartily welcomed and her singing of Mozart and Puccini arias as well as Strauss songs, was greeted by warm applause.

The second monthly concert of the Philharmonic was given on March 27, the orchestra playing Dvorak's 'New World' Symphony, a 'Faust' Overture by Wagner, and two works by Borodin. The public was responsive to the work of Roldan and his men.

Armando Palacios, Chilean pianist, was soloist with the Havana Symphony at its concert of March 20, playing Franck's Symphonic Variations and the Liszt Concerto in E Flat. Palacios's well-rounded technique and interpretative powers drew enthusiastic applause. The orchestra played under the baton of Gonzalo Roig, the Overture 'Patria' and 'Adagietto' from the Orchestral Suite, both by Bizet, and 'Les Preludes' by Liszt.

Pro-Arte Musical presented during March the pianist Harold Bauer who offered two recitals at the Pro Arte Auditorium with extraordinary success. Mildred Dilling, harpist, also gave two recitals for the same Society on April 4 and 6 playing compositions by Bach, Haydn, Liszt, Couperin, Prokofieff, Debussy and other musicians. She conquered her public by her musicianship and artistic feeling.

The Havana Choral Society, founded and conducted by Maria Muñoz de Quedo, sponsored by the Cuban National Tourist Commission, made two appearances on March 20 and 21 at the Hollywood Beach Hotel, Hollywood, Florida, with splendid success.

NENA BENITEZ

Daniel Harris Engaged for Chicago City Opera

Daniel Harris, baritone of the Metropolitan Opera, has been engaged to sing with the Chicago City Opera next Fall and for the coming summer season of opera in Cincinnati. Mr. Harris

was soloist in a performance of Mendelssohn's 'Elijah', sung by the Martinsburg Choral Society on May 3 under the baton of Ramond K. Hollinger. Clarence E. Heckler was the organist. Mr. Harris gave a recital on May 5 at Allentown, Pa., and on May 4 in Hagerstown, Md.

SONG RECITALS END ROCHESTER SEASON

Civic Music Association Announces Twelve Philharmonic Concerts Next Year and Soloists

ROCHESTER, May 20.—On April 30 at the Eastman Theatre, Jan Pearce, tenor, gave a recital with Leo Russotto at the piano under the auspices of the Rochester Civic Music Association and the Big Brothers and Sisters Club. Mr. Pearce delighted the large audience with his program and had to add numerous encores.

Jessica Dragonette, soprano, was heard in recital at the Auditorium Theatre on April 29, by the Mercy Guild. Her generous program was lengthened by encores. Arpad Sandor provided expert accompaniments. Helen Ankner, organist, was assisting artist.

An interesting musical experiment was presented by University of Rochester in the Department of Engineering on April 30, with an organ program, the electric organ being electrically attached to colored lights inside a fountain. The lights were so arranged that the colors ranged from the dark end of the rainbow on the lower tones up through the lighter shades on the upper registers of tone. The connections were based on the vibratory rate of the tones, and the effect was very charming. Wilbur Le Page of the Engineering Department worked it out.

The Rochester Civic Music Association has announced the schedule for the Rochester Philharmonic for next season, 1938-39. There are to be twelve concerts, eight evening performances, and four matinees, with José Iturbi conducting ten and Guy Fraser Harrison two. The season will open on Nov. 3, and close on March 16 with Beethoven's Ninth Symphony, with four artists not yet announced. There will be four concert artists as soloists during the season; Lotte Lehmann, soprano, on Nov. 17; Carlos Salzedo, harpist, on Jan. 12; Josef Hofmann, pianist, on Jan. 19, and Georges Enesco, violinist, on Feb. 9. The orchestra will go on tour again in the east during December, and a second tour is being arranged for the spring.

MARY ERTZ WILL

MUSIC WEEK IN OMAHA

Local and Visiting Artists Present Programs of Interest

OMAHA, NEB., May 20.—National Music Week opened May 1 with a concert by members of the Omaha Music Teachers Association under the auspices of that organization in Joslyn Memorial concert auditorium. James Petersen, violinist, appeared as soloist, accompanied by the University of Omaha Orchestra, under the baton of Henry Cox, with Martin Bush at the organ. Others contributing to an enjoyable program were Edith Flickinger, soprano; Cecil Berryman, pianist; Albert Sand, organist; and Harry Cooper, bass, accompanied by Flora Sears Nelson. The Omaha Music Teachers Association sponsored other Music Week

recitals, in which pupils of some seventy-five teachers were heard.

As its last offering of the season the Morning Musical presented on April 16, Vandy Cape, in her 'Spring Satires', assisted by Edward Kane, tenor and Edward Hart accompanist. Mr. Kane and Mr. Hart appeared, also, while here, as guest artists of the Fortnightly Musical Club.

E. L. W.

MUSIC IN INDIANAPOLIS

Crooks's Recital Ends Martens Concert Series—Brahms 'Requiem' Given

INDIANAPOLIS, May 20.—The eighth annual series of Martens Concerts, Inc., closed on April 11 with Richard Crooks, tenor, and Frederick Schauwecker, accompanist, bringing the series to an end as auspiciously as it was opened. His arias were from Lalo's 'Le Roi d'Ys', Massenet's 'Manon' and Puccini's 'Tosca'. Four songs from Schubert's 'Die Schöne Müllerin' were sung.

For next season Mrs. Martens announces Jascha Heifetz, Nov. 13; Kirsten Flagstad, Dec. 4; Lawrence Tibbett, Oct. 34; José and Amparo Iturbi in a duo recital March 27, and the Trudi Schoop comic ballet.

Paul R. Matthews, organist and choir

director of the Tabernacle Presbyterian church conducted Brahms's 'Requiem' on April 5. A chorus of sixty and the soloists, Mrs. Frances Wallace Strickland, soprano; John Baumgardner, baritone, and Richard Strother, baritone, deserve credit for their singing.

P. S.

Schmitz to Head Summer Master Class at Golden Gate College

SAN FRANCISCO, May 20.—Robert E. Schmitz, pianist, will head a faculty of over thirty artist-teachers which will assemble for a summer master session at the Schools of Music and Drama, Golden Gate College, Ross McKee, founder, from June 30 to Aug. 11. The Schools of Music and Drama are maintained by music patrons and prominent citizens and form a non-profit institution operated by the Y. M. C. A. in San Francisco.

Grace LaMar Soloist at Vassar Concert

POUGHKEEPSIE, May 20.—Grace LaMar, contralto, was one of the soloists at a concert given by the Vassar College Choir and the Harvard Glee Club in the college chapel on April 10. She was heard in works by Bach, Vaughan Williams and Kodaly.

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CONCERT SEASON BEGINS IN AUSTRALIA

Borgioli and Kennedy Give Recitals—Season of Studio Opera Heard

MELBOURNE, May 2.—Upon Lauri Kennedy, 'cellist, and Dino Borgioli, tenor, rested the responsibility of opening the 1938 concert seasons in Sydney and Melbourne. Both artists were 'imported' by the Australian Broadcasting Commission and were heard both in radio transmissions from the national studios and as recital-givers in the public concert halls.

A cultivated and musicianly singer, Mr. Borgioli made a good impression at each of his Melbourne appearances. He appeared to be technically as much at home in Lieder and art song as in his accustomed sphere of operatic expression. In Pergolesi's 'Nina', in the 'Dream' from 'Manon' and in songs of Pizzelli and Paul Valere, manner and matter were blended with exquisite skill. He was assisted by Marshall Sumner, a Melbourne pianist and protégé of Percy Grainger, who made good use of a period of study in America.

A protracted season of studio opera broadcast to all national stations provided employment for a number of Australian musicians and familiarized the uninstructed section of the public with the broad outlines of many operas. As principal tenor Borgioli was in his element, the Australian singers Stella Power, Stella Wilson and Raymond Beatty gave praiseworthy support and an orchestra recruited alternately from Melbourne and Sydney was capably conducted by Joseph Post, conductor of the A. B. C. (Sydney) studio combination. The general ensemble, however, revealed the need for an expert supervisor trained in modern methods of operatic production.

Kennedy Bound for America

Eighteen years absence from Australia has changed Lauri Kennedy from a talented student to a mature artist. The 'cellist, who is on his way to America to assume his duties with the N. B. C., gave two interesting recitals in Melbourne in collaboration with his talented wife, Dorothy McBride. An orchestral player to his fingertips, Mr. Kennedy revealed authoritative breadth of technique and a strong predilection for trenchant and economical statement. The Rachmaninoff sonata was his most significant contribution. This performance impressed by its authenticity and by its fervor.

From the first week in May until the end of August musical celebrities will follow one another in quick succession. Alexander Kipnis has already opened his Australian tour in Sydney and gave his first concert in Melbourne on April 30. Tibbett, Flagstad, Tauber, Sigrid Rascher, and Guila Bustabo will give extended seasons in each of the capital cities. Conductors will be Georg Szell and Malcolm Sargent. A season of grand opera will commence in July, under the management of Sir Benjamin Fuller, with Franco Izal as régisseur.

Choral Enterprise

A welcome break with tradition occurred in Melbourne on Good Friday night when the deputy conductor of the Philharmonic Society, George English, discarded the conventional performance of Mendelssohn's 'Elijah' in favour of Dvorak's 'Stabat Mater' and the grail scene from 'Parsifal'. Choral music in Australia is still in its infancy, but the potential talent is great. The Philhar-

monic singers sang pluckily and their tone had admirable resonance and reserve force. In Brisbane, which promises to become the choral centre of Australia, great activity is being shown by a number of flourishing organizations.

Ecclesiastical singing in Australia is generally poor, but St. Paul's Anglican Cathedral in Melbourne—which shares with Christchurch, New Zealand, the distinction of presenting the only daily choral services to be heard in Australia—provides a notable exception. Specializing in English church music of the sixteenth and seventeenth centuries, the organist and choirmaster, Dr. A. E. Floyd, formerly of Winchester Cathedral (Eng.), has imparted to his singers the traditional choral virtues of vitality and reticence. The City Organist of Melbourne, William McKie, has been appointed organist at the famous foundation of Magdalen College, Oxford.

BIDDY ALLEN

MUSIC SEASON ENDS IN EL PASO, TEXAS

City Celebrates Music Week—Plans Made by Community Concert Association

EL PASO, TEX., May 20.—National Music Week was observed in El Paso with a number of events including a concert in the lobby of Hotel Paso del Norte by the combined choruses of Austin and El Paso High Schools. The program was opened by a short talk by Roscoe Conklin, chairman of the Chamber Music Association, on 'The Purpose of Music'. The Tipica Orchestra of the Federal Music Projects assisted the choruses. The three Project orchestras gave concerts during the week at various places throughout the city. Special talks on music were given at meetings of leading civic and luncheon clubs, and a concert by the orchestra at the Union Station. Lester Silverman, assisted by Mrs. Charles Andrews, gave an organ recital at Scottish Rite Cathedral.

Mrs. Clarence Longnecker, membership chairman for the Community Concert Association reports a new membership of 920 persons. Mrs. Robert Holliday, chairman of the artists committee, announces the following artists for next season: Helen Jepson, soprano with the Metropolitan Opera; Malcolm and Godden, duo-pianists; Gordon String Quartet; and John Brownlee, baritone of the Metropolitan Opera.

At the annual meeting of the board of directors of the association, A. L. McKnight was installed as president; Maurice Schwartz, first vice-president; Mrs. Lytton Taylor, second vice-president; Mrs. J. J. Driscoll, third vice-president; Mexican Consul General Manuel Esparza, fourth vice-president. Mrs. C. N. Bassett was installed as treasurer and Mrs. Hallett Johnson, secretary.

Members of the new board include Mmes. Charles Andrews, Maurice Schwartz, Walter S. Howe, W. R. Brown, Abbie Durkee, Frank Bryant, C. M. Harvey, Frank Hughes, Robert Holliday, W. D. Howe, Mildred Hiatt, K. D. Lynch, Goode Renfro, Luis Zork, Dr. Lucinda Templin. A. H. Hughy, Walter Davis, Joseph Roth, B. M. G. Williams, Dr. H. E. Rheinheimer, Misses Birdie Alexander, Emma Lou Kotz and Mary Morgan.

Creighton Pasmore and Victor Tre-

rice, duo pianists, were guest artists with the El Paso Symphony at its closing concert of the season in Liberty Hall. H. Arthur Brown conducted the orchestra. About 2,000 were present. Mozart's Concerto in E Flat for two pianos and orchestra was admirably played. The orchestra gave an excellent rendition of the preludes to Acts 1 and 3, of 'Lohengrin', 'Dance of the Hours' from 'La Gioconda', Rimsky-Korsakoff's 'Russian Easter' and the Overture to 'The Marriage of Figaro'.

Subscription blanks for next season were enclosed with the programs and

ST. LOUIS PLAYERS APPEAR IN DALLAS

Local Symphony Added to Civic Music Association's List—'Prince Igor' Performed

DALLAS, May 20.—The current season of the Civic Association closed on April 7, when the St. Louis Symphony, Vladimir Golschmann, conductor, played the Overture to 'The Magic Flute' by Mozart; Symphony No. 2, in D, Op. 43, by Sibelius; 'Don Juan', by Strauss; Scherzo in G Minor, from Octet, Op. 20, by Mendelssohn, and 'Polovtsian Dances' from 'Prince Igor', by Borodin.

The Dallas Symphony, Jacques Singer, conductor, has been added to the list of Civic Music Association attractions, it was recently announced from New York. The organization will be booked within a radius of 300 miles from Dallas, though locations and dates are not yet announced.

A brilliant and colorful presentation in English of Borodin's opera 'Prince Igor' was heard on two consecutive eve-

nings at McFarling Memorial Auditorium, April 28 and 29. The glee and choral clubs and the school of music of Southern Methodist University composed the cast and chorus and a double cast of principals was used, one for each night. The stage settings were thoroughly in keeping, the costumes were colorful and lovely; the fresh young voices of the chorus were roundly applauded on each occasion. The principals acted with assurance and displayed well trained voices.

The production was ably directed by Ivan Dneproff, head of the voice department of Southern Methodist University, who translated the libretto from the Russian with David Russell. The large orchestra was conducted by Dr. Paul Van Katwijk. Betsy Rees was solo dancer.

MABEL CRANFILL

Genevieve Rowe, soprano, was soloist with the Orpheus Glee Club of Poughkeepsie on May 9. She appeared with the Long Island Symphony, J. Cecil Prouty, conductor, on May 11, and has been heard recently in broadcasts over national networks.

Genevieve Rowe Sings with Orpheus Glee Club in Poughkeepsie

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Obituary

Xavier Reiter

VALHALLA, N. Y., May 13.—Xavier Reiter, French horn player, died at his home here yesterday in his eighty-third year. A native of Bavaria, he began his musical career traveling with his father, an itinerant musician, and later studied at the Munich Conservatory. He came to America to be first horn in the Boston Symphony in the early 'nineties and later was with the Metropolitan Opera Orchestra for a few seasons, then for many years with the New York Philharmonic. He had also toured this country with the German Opera Company and played with the Edwin Franko Goldman band. Mr. Reiter was a genuine virtuoso on his instrument and at the height of his career was considered unique among orchestral musicians. His widow, two sons and five daughters survive.

Hope Temple

LONDON, May 10.—Hope Temple, song composer, in private life the widow of André Messager, opera composer, died today at Folkestone at the age of seventy-nine. She was a native of Ireland and was educated to be a concert pianist but following two serious accidents to her hands, relinquished her career for that of a composer. Her songs were of the ballad type which achieved immense popularity in the 'eighties and 'nineties. Among her best known songs are 'Auf Wiedersehen', 'An Old Garden', 'My Lady's Bower' and 'The Scent of the Mignonette'.

Robert Lortat

Word comes from Paris of the death of Robert Lortat, pianist. He was born in Paris, Sept. 12, 1885, and was graduated with the first prize at the Conservatoire

in 1901. In 1909 he won the Prix Diémer, making his public debut the following year in the French capital. He toured Germany and gave recitals of the entire works of Chopin in both Paris and London. His American debut was made in New York on Nov. 2, 1916, and he subsequently gave recitals with Jacques Thibaud, the violinist.

Henry Burck

LEONIA, N. J., May 20.—Henry Burck, composer and teacher, for several years a player in the New York Philharmonic, died here at the home of a friend on May 15, in his seventy-eighth year. A native of Germany, he came to America at the age of thirteen. He played in the Cincinnati College of Music String Quartet and other chamber organizations and led his own string quartet in Louisville, Ky. He played in the Theodore Thomas Orchestra in Chicago and was co-head of the Frese-Burck Music School in Louisville. He composed works for orchestra, several of which figured on the Philharmonic programs.

Lucie Stern

Lucie Stern, pianist, at one time a pupil of Josef Hofmann, died in Hospital on May 15, after a short illness. She was twenty-four years old. Miss Stern made her first public appearance in New York as a child prodigy at the age of eleven, in the Town Hall, and several years later, played in Carnegie Hall.

Charles E. Gannon

WASHINGTON, D. C., May 12.—Charles E. Gannon, for many years organist and choir director of St. Matthews and St. Aloysius Churches here, died while on a visit to his son, Theodore F. Gannon, manager of the Cincinnati Symphony, on May 10. Mr. Gannon was also a composer of church music. He was in his 76th year.

A. T. M.

CONCERTS

(Continued from page 14)

from the Catholic liturgy. The Diocesan Choristers under Lawrence H. Bracken, proved an especially well-trained group in their singing of Vittoria's 'Popule Meus', Palestrina's 'Tenebrae Facti Sunt', one of the more profound and searching examples of church music performed, and in the light-hearted breviary anthem, 'Regina Coeli', by Aichinger.

Other participating groups were the Choir of St. Ignatius Loyola Church, Dr. Reginald M. Silby, conductor; the Holy Trinity Hellenic Orthodox Cathedral Choir under Christos Vrionides; St. Paul's Choristers from Flatbush, led by Ralph Harris; the Choir of the Cathedral of the Incarnation from Garden City, led by Maurice Garabrant; the St. Thomas Church Choir, under Dr. Noble and the St. James Church Choir, G. Darlington Richards, conductor.

The second half of the program included excerpts from the Greek, Russian and Episcopal liturgies, evensongs, anthems, versicles and responses. Orlando Gibbons was represented by a 'Kyrie', 'Nuncie Creed', 'Sursum Corda' and a 'Sanctus', for Communion service, and Mr. Vrionides' arrangements of an ancient Byzantine 'Kyrie' and a 'Kyrie' in the Hellenic mode were sung. The audience was large and appreciative of the performances of the various choirs. W.

Newell Fitzpatrick Gives Recital

Newell Coleridge Fitzpatrick, Negro baritone, director of the school of music of Knoxville College, Knoxville, Tenn., gave a recital in the Town Hall on the afternoon of May 15. Mr. Fitzpatrick's voice is of agreeable quality, especially in its higher range, and of considerable volume. The lower part of the scale was less impressive. His interpretative ability was marked and his enunciation, particularly in English, was good. The program included the 'Admator' aria from 'L'Africaine', the 'Calf of Gold' from 'Faust' and songs in German, French and English. N.

Ensemble Chorale Society Heard

The Ensemble Chorale Society, Charles Albert McLain, conductor and tenor soloist with the society, assisted by Agnes Carlson, soprano; Adele Savoye, whistler; Walter Waters, organist, and Grace Roberts, pianist, gave its third subscription concert in the Town Hall on the evening of May 18.

Mr. McLain and Miss Carlson divided the first half of the program, the former singing works by Giordanello, Panofka, Mattei, Monro, and his own 'Song of the Dove'; Miss Carlson an aria from Meyerbeer's 'Les Huguenots', Grieg's 'Im Kahne' and Ronald's 'O Lovely Night'. In the second half the society sang two folk-songs, music by Strauss, Verdi, the 'In-

flamatus' from Rossini's 'Stabat Mater' with Miss Carlson as soloist, and other works by Glutsum and Geibel. Miss Savoye whistled airs by Mendelssohn and Eilenberg, and a four-part chorus of mixed voices gave the first performance of 'Lovely Mountains, My Home', words and music by Mr. McLain. Finally Gounod's 'Gallia' was sung by the ensemble and Miss Carlson in memory of the late W. J. Henderson. W.

French Folklore Society Presents Program at Columbia

The French Folklore Society gave a program of French Folk Dances, songs and instrumental pieces in the McMillin Theatre, Columbia University, on the evening of May 4. Dances from various departments were given by Jeanning Dawson and a group. Louise Arnoux offered two interesting song groups with a well trained ensemble, and Youri Bilstin, 'cellist, played a Suite of dances for the viole de gambe by Caix d'Hervallouis. A feature was a danced and sung number, 'Li Courdello', arranged by Miss Dawson. The accompanists were Mrs. Georges A. Rosette and Bernard Gabriel.

Concert at Beethoven Association for Subscribers

A musical program was given during a subscriber's tea at the Beethoven Association on May 5 when Abram Chasins and Harry Kaufman, pianists, played the Bach-Chasins Passacaglia and the Strauss-Chasins 'Künstlerleben'. The two artists were also heard in Mr. Chasins's 'Parade' and arrangement of themes from 'Carmen'. Two movements from Brahms's Trio in C, Op. 87, were played by Mr. Kaufman, Oscar Shumsky, violinist, and Leonard Rose, 'cellist.

Phil-Sym Ensemble Plays at Tudor City

The Phil-Sym String Ensemble, Jettie J. Dennerk, conductor, gave a concert in the gardens of Tudor City on May 5, when Marjorie Lawrence, soprano of the Metropolitan Opera, was soloist. Harold Kohon, Eugene Orloff, Edna Jacobs and Saul Pavlov, violinists; Jacques Rubinstein, violist, and Nicholas Tenhazy, 'cellist, were the instrumental soloists.

The orchestra played compositions by Wagner, Tchaikovsky, Grieg, Borodin, Vaughan Williams, Bantock, Dubensky and Cadman. The ensemble is composed of young players trained by members of the New York Philharmonic-Symphony under the auspices of the committee on ensemble training and scholarship of the Philharmonic Society of New York.

Juliette Mirova Heard in Recital

Juliette Mirova, pianist, gave a recital in the Roerich Concert Hall on the evening of May 1. She presented in musicianly style two Bach chorale preludes, the French Suite in G, a group of Chopin Etudes with the G Minor Ballade. After the intermission, she played Brahms's Handel-Variations, two Liszt paraphrases and Ravel's 'Jeux d'Eaux'. D.

Emanuel Ondricek Presents Pupils

Emanuel Ondricek, violinist and director of the Ondricek School of Music of New York and Boston, presented several pupils in a recital of unusual interest at the MacDowell Club on the evening of May 12. Vivane Bertolami and Antonio De Fazio, eleven-year-old violinists, won enthusiastic applause for their artistic delivery of two movements of the Godard A Minor Concerto and Wieniawski's 'Russian Fantasy'. They were also heard in Vivaldi's A Minor Concerto for two violins, with Mary Tower, pianist. Miriam Burroughs was cordially received in the first movement of Brahms's Violin Concerto with cadenza by Mr. Ondricek and other numbers by Dvorak-Kreisler and Wieniawski. Feli Monachino and Beatrice Kotch Segal, piano pupils of Marie Ondricek Leitner gave excellent interpretation to the first

movement of Grieg's A Minor Concerto on two pianos, and Miss Monachino also gave a spirited performance of Bach-Busoni's Chaconne. Miss Tower and Miss Segal were the accompanists. M.

New York Studios

Singers from the studio of Edward Harris have been active in the concert, radio, and oratorio fields this spring.

Josephine Antoine, Metropolitan Opera soprano, recently concluded a concert tour of the Middle West as well as additional engagements with the Metropolitan Opera Quartet. On April 5, Miss Antoine sang the soprano part in Bach's 'St. Matthew Passion' with the Oratorio Society, Albert Stoessel, conductor, at the Cathedral of St. John the Divine in New York. Reed Kennedy has been re-engaged as baritone soloist for broadcasts over the Columbia Broadcasting Network. Clyde Barrie, baritone, was one of the soloists at the World's Fair Preview on May 1. Pauline Walsh, soprano, has been engaged for a series of solo programs over Station WOR and the Mutual Network.

A summer session for pianists is again announced by Carl M. Roeder at Barrington School, Great Barrington, Mass., from July 5 to August 15. Mr. Roeder who is a member of the faculty of Institute of Musical Art of the Juilliard School of Music of New York, will conduct a six weeks' session in intensive study of piano-forte technique, interpretation, repertoire, general musicianship and teaching problems.

Alexis Sandersen, teacher of singing, will conduct a summer school at Woodstock, N. Y., from June 1, to Sept. 15. Anita

Edwards, mezzo-soprano, and Herbert, bass-baritone, pupils of Mme. Sanderson, gave a recital at the Barbizon on April 24. Miss Edwards has sailed for England where she will be heard in recital, also in Ireland.

Chicago Conservatory Adds Anna Fitziu to Its Faculty

Vice-President of Chicago City Opera Named Instructor and Head of the Opera Department



Anna Fitziu

CHICAGO, May 20.—Anna Fitziu, vice-president of the Chicago City Opera Company, formerly a leading soprano of the Metropolitan, Chicago, and Ravinia Opera companies, became affiliated with the Chicago Conservatory on May 15 as instructor and head of the opera department. Miss Fitziu has sung leading roles in sixty-five operas, eight of which were world premieres.

Summer Courses to Be Given at New York College of Music

Summer courses at the New York College of Music will be held from July 5 to Aug. 19. Individual instruction will be given in all branches of music and class lessons in theory and piano pedagogy. A feature will be a teachers' course in Creative Piano Technique to be conducted by William O'Toole from July 5 to 15.



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Basle Has New Institute for Research in Old Music

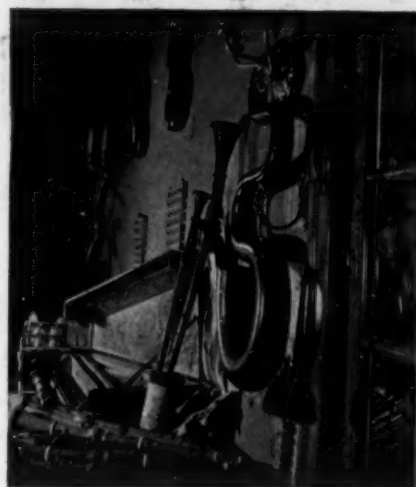
Schola Cantorum Basiliensis,
Directed by Paul Sacher, Ful-
fills Important Artistic and
Cultural Mission

By WILLI REICH

BASLE, May 15.

THE efforts of our time to revive old music in interpretations which are faithful to the original and in the proper style led to the founding of an Institute in Basle in 1933, which is unique for all of Europe by virtue of its special equipment and the originality of its methods. The Basle Institute has only its name in common with the venerable Schola Cantorum which Vincent d'Indy founded in Paris at the end of the last century, for whereas the Paris Schola, as a sort of advanced conservatory, trains musicians in all practical subjects, the Schola Cantorum Basiliensis is intended primarily as an institute for instruction and research in old music. Its task is the investigation and practical treatment of problems which have to do with the revival of old music, with the goal of establishing a close connection and lively reciprocal action between the science and practice of music. At the Institute the following subjects are taught: Gregorian chant, singing, Blockflöte (small flute à bec), old stringed instruments (violas, viola da gamba, violins with old measurements), lutes (guitars), cembalo, organ, thorough-bass and bibliography of old music.

Entrepreneur and head of the Schola Cantorum Basiliensis is Paul Sacher, one of the most active musicians of Switzerland, who also does wonders as the promoter of modern music and as conductor of the Basle Chamber Orchestra, which he founded in 1925. He is assisted by a staff of the most distinguished scholars and patrons of mu-



Photos by Rolf Tietgens
A Part of the Institute's Collection of
Ancient Instruments

sic of Basle, headed by Alfred von der Mühl and Professor Wilhelm Merian. An especially happy solution was found for the housing of the Schola: quarters were provided for it and for Otto Loebbeck's famous collection of old musical instruments, which was placed in its custody, in an historically extremely interesting building situated on the banks of the Rhine and dating from the thirteenth century, the so-called "Seidenhof," which provides a congruous setting for the active music-making, with which the school is filled all the year 'round.

Together with the teachers, the chorus, which is composed of students, and the chamber music group appear annually before the public in several concerts, at which valuable examples of old music are offered in historically accurate interpretations on instruments of the period in question. Some note-



The Historical Building Which Houses The Schola
Cantorum Basiliensis

Above, Centre: Paul Sacher, Director

Left: One of the Students with an Ancient
Miniature Viol

worthy performances of the Schola, such as a cappella choruses by Ludwig Senfl and some Bach cantatas; furthermore, old Spanish and old Italian songs, sung by Max Meili, were also recorded and incorporated in part in the 'Anthologie Sonore'. A Bach record of the Schola recently received the Grand Prix of the Exposition Universelle in Paris.

Through close cooperation with the Basle Conservatory and with the research institutes and scholars of the

whole world, the Schola Cantorum Basiliensis today exercises an important influence on the fostering of old music in Europe. By means of courses of instruction and model performances, it educates the public to listen to such music and constantly trains new interpreters equal to their tasks. It fulfills thereby an important artistic and cultural mission and makes a substantial contribution towards increasing Basle's fame as an old city of culture and music.

Zurich and Basle Zealously Foster Opera

Swiss Cities Glory in Enter-
prising Conductors and Fine
Ensembles — Zurich to Give
Premiere of Hindemith's
'Mathis der Maler' on May 28

BASLE, May 10.

UNDER the carefully planned guidance of its director, Karl Schmidt-Bloss, the opera house in Zurich is continuing along the lines on which it set out last year with the first performance of Alban Berg's opera 'Lulu', and is developing more and more into the leading première-stage in the German-speaking domain. Yet the traditional operatic repertoire has by no means been neglected; through the presence of two operatic conductors, who supplement one another beautifully, there results a very happy division of the artistic work and thereby also increased intensity.

Robert F. Denzler has reserved for himself mainly the Wagnerian operas and the romantic German works. We have him to thank this season for an excellently rehearsed performance of the 'Ring' and very impressive revivals of 'Parsifal' and 'Oberon'. The youthful Hans Swarowsky, who works at his side—incidentally, one of the greatest virtuosi of the baton among living conductors—takes care of the Italian

operas and the greatest part of the modern premières.

Swarowsky, who is also a successful translator and arranger, conducted this year in masterly manner three newly rehearsed Verdi operas—'Luisa Miller', 'Macht des Schicksals' ('Force of Destiny') and 'Rigoletto', three ballet-premières ('Die blaue Blume' ('The Blue Flower') by the Basle composer, Müller von Kuhl, Stravinsky's 'Jeu de Cartes' and 'El Tricorne' by Manuel De Falla) and the Zürich performance of the opera 'Die Wirtin von Pinsk' ('The Landlady of Pinsk') by Richard Mohaupt, which was banned in Germany immediately after its premiere in Dresden.

As we know, the libretto of this opera represents a somewhat coarsened version of Goldoni's delightful comedy 'Mirandolina'. Mohaupt's brilliant music, however, with its preponderance of rhythmic effects places the work on a high plane and provides it, particularly in the grotesque parts, with skillfully instrumental attacks. All of which makes incomprehensible why this blithely written opera was banned. It could not have been for objective reasons, unless one wanted to ban all talent whatsoever!

Besides the regular repertoire performances outlined above the energetic Zurich operatic stage is preparing two more noteworthy feats for the end of the season: for May 28 the first performance of Hindemith's opera, 'Ma-

this der Maler' ('Mathis the Painter') and for the beginning of June a great operatic festival, in which the highlights of the repertoire are to pass in review with brilliant casts.

In accordance with its smaller compass, the opera house in Basle dedicates itself to more modest undertakings, but by means of a superb ensemble and excellently prepared performances it succeeds in maintaining a high standard. Gottfried Becker and Alexander Krannhals are the permanent conductors in Basle; the general manager Egon Neudegg, and Gustav Hartung provide original stage-management. Works of slighter instrumentation are especially suitable for the more intimate setting. Mozart's 'Don Giovanni' and 'Die Entführung' ('Abduction'), Puccini's 'Bohème' and Verdi's 'Maskenball' ('Masked Ball') were given anew this season. But a magnificent performance of 'Die Meistersinger', with Hans Münch as guest conductor, also turned out surprisingly well on the small stage; likewise a brilliant 'Carmen', which Hartung enhanced by means of many ingenious features of stage-management.

Guest performances by leading international singers are especially well liked in Basle. This season there were to be heard: Georg Baklanoff as Mephisto, Mariano Stabile and Salvatore Salvati in 'Don Giovanni' and 'Barber of Seville' and Jarmila Novotna as Mimi. Verdi's 'Luisa Miller' and 'Tro-

vatore', Beethoven's 'Fidelio' and Strauss's 'Rosenkavalier' complete Basle's rich operatic repertoire this season, which has to its credit also an important achievement in the way of premières in the successful first performance of Caccini's 'Hypatia', which took place in December.

WILLI REICH

Bavarian State Theatres Reorganized

MUNICH, May 15. — The Munich State Theatres, comprising the State Opera, the State Theatre and the Gaertnerplatz Theatre (for light opera), which have been under the general direction of Oskar Walleck, have now been given an independent status through the appointment of individual intendants. Clemens Krauss, General Music Director, has been appointed Intendant and General Music Director of the State Opera (National Theatre, Prinz Regenten Theatre and Residenz Theatre); Alexander Golling of the State Theatre, and Fritz Fischer of the Gaertnerplatz Theatre. Peter Kreuder, the popular tone film composer, will be principal conductor of the latter theatre with general oversight of the musical productions. G. DE C.

Gabriel Pierné to Be Honored

PARIS, May 15. — A movement has been started by admirers of the late Gabriel Pierné to provide a fitting monument over his grave in Pere Lachaise Cemetery. The monument will be executed by the sculptor, L. H. Bouchard. Jacques Rouché is president of the committee.